MARCH 3–9, 2016 | VOLUME 35 | NUMBER 7

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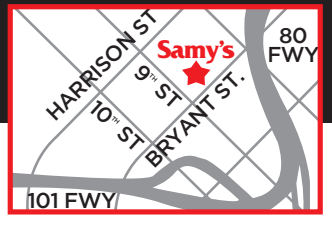

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MID-MARKET MAGIC

At Cadence, excellent is normal.

By Peter Lawrence Kane

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THE SOUND OF WATER

Electronic pioneer Baths finds music in the strangest places.

By Jessie Schiewe

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On the Cover:
Illustrations by Fred Noland

"Too much freedom for young kids could be bad for them."
— Amy Walsh

YES, OUR CHEESE

The secret of the sauce: There are two camps, one that prefers melted mozzarella on their nachos and the other that prefers "nacho cheese sauce" ("Eat: Nachoria," Peter Lawrence Kane, 2/22/16). We decided on the latter, as we wanted cheese that would provide optimal chip coverage throughout the plate as well as retain its consistency as long as possible. We didn't want one clumsy chip grabber or one distracted slow eater to, with one fell swoop, remove all of the cheese for everyone! We've had a great response from some and "I wish you did this differently" from others, which can be frustrating at times as we don't want to disappoint anyone, but we'll continue to do our best. While we won't be changing the recipe of the sauce — made fresh daily from whole blocks of cheddar melted into milk with a sprinkle of salt — we are definitely going to continue trying to find that perfect balance between not enough and too much cheese on the nachos and appreciate you contributing to us prioritizing that. ***Nick Swinmurn***

FEARS OF THE SOUTHLAND

Who wants to live in Los Angeles? That thrill gets old real quick, when the reality of living in L.A. sinks in ("The Soft White Sixties Talk New Album and Why They Ditched S.F. For L.A.," Jessi Phillips, All Shook Down, 2/26/16). Many folks have done this same thing, myself included, many years ago. There's the initial excitement, but then you realize you're just a much smaller fish in a very big pond! There's nothing like that constant baking in the sun and sitting in traffic to start grinding you down. And if you thought gentrification was bringing a class war to S.F., you ain't seen nothing yet. In L.A. there's the rich, and there's everybody else. Really depressing. ***freakofnature***

RUBBER MATCH

Barebackers for Trump: I wouldn't trust a socialist, America-hating, stupid, ignorant, greedy, union-pig of a teacher to clean lice out of middle school student's hair ("In Addition to Sex Access, S.F. Middle School Kids Now Have Condom Access; Parents Freak," Max DeNike, The Snitch, 2/24/16). That's about all they are useful for, anyway. They have destroyed the educational system, morals, and ethics in one fell swoop. ***JoJo Wasaman***

Hey kids, virginity is cool: I can't see myself asking a school staffer for a condom if I was 12 years old, but I'm guessing this is for a very small percentage of sexually active kids who would otherwise not have this resource. The other message the school should be sending is about respecting each other's bodies and that it's OK to be a virgin in grades 6 to 12, so kids don't feel uncomfortable with peer pressure. There's no rush to have sex at puberty. No matter what people say, there is plenty of time for this when you're an adult. ***Elliott Jeffries***

The ostrich approach: Middle school kids are very young for this kind of topic. Teach them that sex is for married couples only. Why are they are teaching about sex in school at such a young age? Because the temptations are there. Too much freedom for young kids could be bad for them. ***Amy Walsh***

Photo of the week from **SFWEEKLY SLIDESHOW**:

Stefan Aronsen

Growler @ The Chapel

LETTERS POLICY

We welcome letters to the editor via mail, email, or fax. Letters may be edited for length and clarity, and must include your name, address, and daytime phone number (for confirmation only). We prefer letters intended for publication to be 250 to 350 words in length.

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100 Hours Behind the Wheel

With lower rates, incentives to drive more, and no cap on hours, Uber drivers say they're pulling longer shifts.

By Chris Roberts

For Terri "Write," her shifts as an Uber driver in San Francisco begin in Stockton, where she lives with her husband and young son. After the hour-and-a-half drive into the city — longer if there is traffic — she turns on the app and starts working. She may drive for as long as 14 to 16 hours before finding a quiet place to pull over, put the seat of her Prius down, and go to sleep for a few hours. After five days of this — and as long as 60 hours driving for Uber, total — she goes home with about $1,100 in net pay, she tells *SF Weekly*.

While those earnings are above average for rideshare drivers, surveys show, Write's story is typical: At night in the city, parking lots of 7-Elevens and 24-hour Safeways are full of "rideshare" drivers from out of town, too many miles away from the beds to go home, catching just enough sleep to keep driving.

"Some people just grind, that's what they do," says Write, a pseudonym she's also using for a self-published memoir about her time behind the wheel, titled *Exuberant*. "If you don't work, you don't eat."

Apart from cheaper fares, the main difference between Uber and the taxi cabs the "rideshare" company seeks to supplant is how long drivers work. Taxi drivers are limited to 12-hour shifts. Lyft drivers see their app deactivated for six hours after 14 hours on the road. But for Uber drivers, there's no such limit.

Earlier this year, Uber cut fares in most American cities. After the subsequent complaints from drivers — like the ones who protested Uber headquarters in January, claiming take-home pay of $800 or less for 60-hour weeks — Uber recently announced a 20 percent bonus for drivers who complete more than 100 trips a week. There are also guaranteed earnings for completing a certain number of trips per hour (2.1 trips during rush hour; fewer on off-hours).

With serious incentives for a driver to be on the road as much as possible — and with drivers in some cities boasting in online forums about completing the "100-hour challenge," a race to a three-digit work week — there's a chance that your driver, who may be commuting from Stockton, Fresno, or even Los Angeles to drive you around for $1.15 a mile, is seriously underslept.

Fred Noland

Still, if long hours are sapping Uber drivers' souls, there's no proof that overlong driving shifts are causing havoc on the roadway (unless you count double-parking on Market Street to pick up a ride).

Drowsy driving causes about 100,000 accidents nationwide, according to the National Highway Traffic Safety Administration. (The California DMV says a sleepy driver is a "hazard," mentioned in the same breath as someone drunk or on drugs.) Just how many accidents involve Uber or Lyft drivers is not clear — according to the most recent data available from the California Public Utilities Commission, there were about 1,200 collisions in California involving app-hailed taxi alternatives in July 2015, an increase of 100 percent in six months.

But the bulk of those were when the passenger opened the door into traffic, according to the PUC. Instead of sleepy drivers, the biggest threat to Uber customers is apparently themselves.

Write, meanwhile, is not complaining. After she lost her corporate gig after the company relocated out of state, "I'm just happy to have a job," she says.

Separating Out the Unequal

San Francisco's income inequality is improving — because the poors are leaving town.

By Joseph Mayton

Good news for the 99 percent: Income inequality in San Francisco has improved over the past year, according to a January study from the Brookings Institution. Instead of the second-most unequal city in the United States, San Francisco is now merely the ninth-most-unequal. (The worst place for equal financial footing? That cradle of freedom called Boston.)

For the bad news, just ask "Martin," a 46-year-old plumber and a father of three. His strategy to win San Francisco's class warfare was to move to Sonoma County.

"We were struggling, and I could not afford to keep paying over $3,500 a month for a place to live," he told *SF Weekly*. "So we moved out, and I commute into the city every day from Santa Rosa, where we lowered our rent and are able to survive."

Economists and observers believe Martin's story is the reason why inequality is getting "better" in San Francisco. Rather than an influx of higher-paying, middle- or working-class jobs, or a reduction in the cost of living, more low-income residents are being forced out.

Brookings calculated inequality based on how skewed earnings were for workers between the 20th and 95th percentiles. Here, households in the 20th percentile earn $26,366 a year; in the 95th, households take home $383,202 — or about 15 years' worth of lower-income living.

Inequality is more than just a lefty rallying cry. According to Brookings, inequality "may diminish the ability of schools to maintain mixed-income populations that provide better outcomes for low-income students." And the vaster the gulf between rich and poor, the harder it is for government to do its job: The "collective political will" to fund essential public services is reduced, Brookings says.

"What we are seeing in San Francisco and the Bay Area is that as the lower income earners are pushed out, the natural movement in the numbers is to show a more equal society even though this might not tell the entire picture," says Stanford economist Raj Chetty, who believes that San Francisco's change on Brookings' unequal list is a sign that more of the poor are finally giving up and packing it in.

The question now is whether people begin to see inequality as a key barrier to economic development and community health — but considering San Francisco just scored the No. 1 spot in yet another survey, this one for top quality of life in the country, maybe things are just fine. For some of us.

All Packed Up, With Nowhere To Go

S.F. cleared out Tent City, but the former campers are relocating elsewhere.

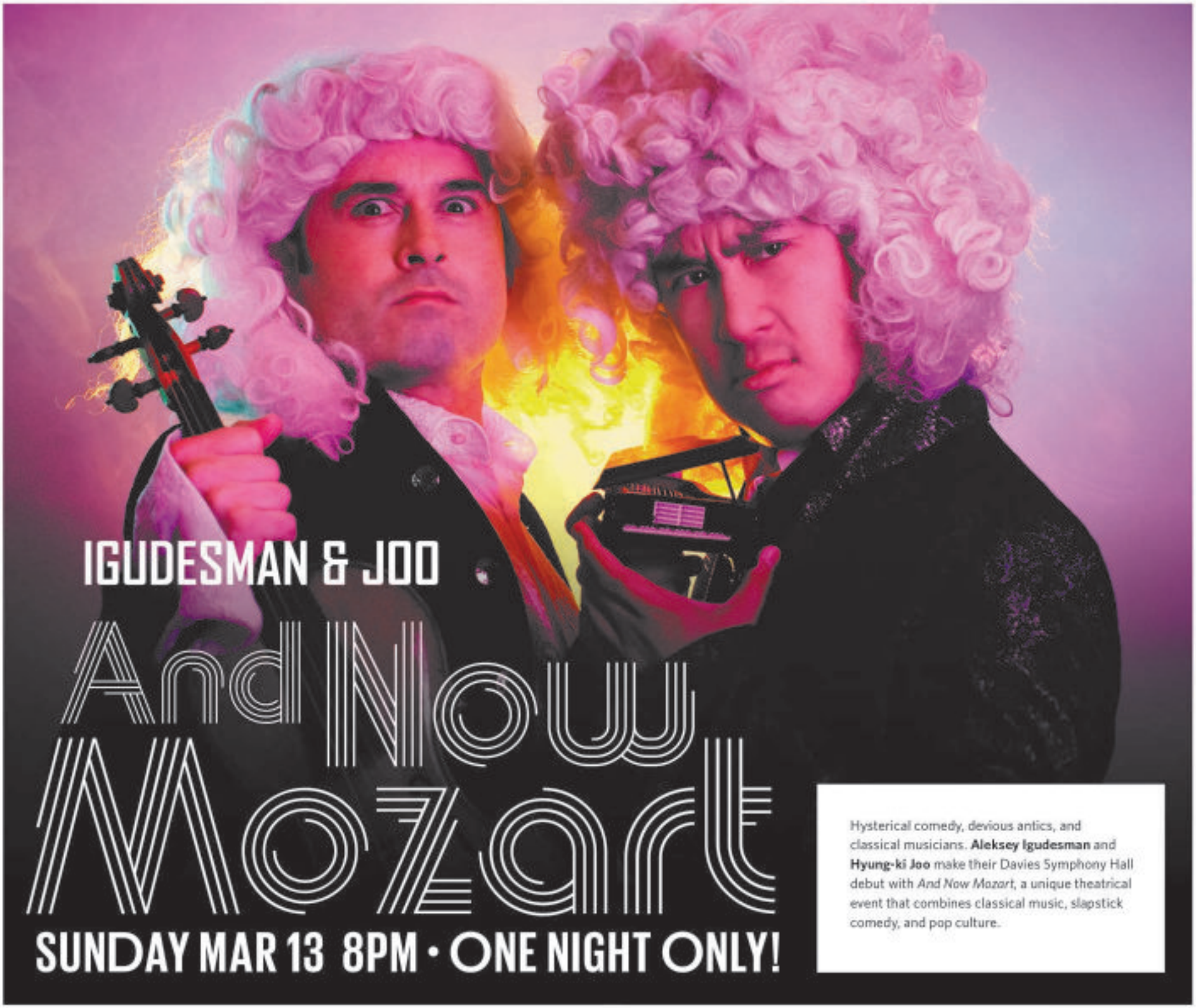
After a week of delays and bluffing, public works crews and police finally cleared out San Francisco's Tent City from underneath the US-101 overpass at 13th and Division streets on Tuesday morning.

The biggest homeless camp in recent memory — an impossible-to-ignore concentration of the city's roughly 7,000 street people — sprang up thanks to a combination of rainy weather and the arrival of Super Bowl 50, which occupied the bulk of downtown (and, as Mayor Ed Lee infamously proclaimed, led the homeless to "leave the street" during the big game).

For more than a month, Camp Lee lingered underneath the freeway. Its demise — and the relocation of more than 50 tents and possibly more than 100 campers — came after not one but two 72-hour deadlines imposed by the Department of Public Health expired with campers still in place days later, some in semi-permanent structures that had electricity from gas-powered generators.

City officials had waited and delayed the spectacle of a sweep in the hopes that homeless campers would "willingly" accept the city's offer of relocation to a new homeless shelter at Pier 80. Some did, but many more stuck around, claiming that the remote Pier 80 shelter was inadequate (and according to homeless advocates, it's full, too). Even Sam Dodge, the city's homeless czar, called Pier 80 "intimidating," according to the *San Francisco Examiner*.

Until there's a viable alternative, it appears the tents will merely relocate. Tents can still be found within walking distance, further down Folsom Street or closer to Valencia Street. Then again, with rains on the way, the tents may yet return. ***CR***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Meet S.F.'s Big Man on Cannabis

Buying cannabis in San Francisco has been supremely easy for a long time. If walking out the door to one of the city's 28 licensed dispensaries was too onerous — or if "your guy" was out of town, or if you were tired of dealing with the dealers on the street — you could pick up the phone and call one of more than 40 weed delivery services.

The problem was that, with a few notable exceptions, these deliveries were all of varying degrees of illegitimacy. Next to none of them had city permits; a few even didn't care if you were a legitimate medical cannabis patient with a recommendation from your doctor.

This mattered beyond a mere obsession with the rules. For the consumer, there was no quality guarantee. (Problems with lab test results aside, a fly-by-night operation is not going to spend time and money testing its stock for mold, pesticides, or other common contaminants.) For the government, this meant lost revenue from dodged sales taxes and permit fees. And for the cannabis "movement" trying to sell itself as a legitimate industry, this meant trying to explain away one more activity too close to drug dealing.

An unlikely character has come to the rescue in the form of Donald Carmignani. Carmignani — a bull of a man with slicked-back hair, meaty fists, and a penchant for gold chains, bowling shirts that Guy Fieri might envy, and Irish whiskey — is the owner of 214 California Street, a small commercial building a few blocks from Market Street in the Financial District.

Last fall, largely based on the premise of legitimizing delivery, city planners gave the OK for 16 coveted medical cannabis dispensary permits at 214 California, the most weed licenses ever awarded in one fell swoop in San Francisco. (Typically, cannabis sales permits are awarded one at a time.)

This means that Carmignani, a multi-generation San Franciscan from the Marina District, has the distinction of being the city's biggest medical marijuana landlord.

As someone who has lived here all his life and had success in business — he sold off a "information management" company before delving into real estate — Carmignani is also tied to the city's power structure. His father, also a property owner, was for years the landlord of Balboa Café in the Marina District, an eatery owned for years by Lt. Gov. Gavin Newsom's PlumpJack Group. (Conveniently, Newsom happens to be a vocal supporter of marijuana legalization — and also happens to be tight with billionaire Sean Parker, who is bankrolling the adult use legalization initiative vying for the November ballot.)

Mayor Ed Lee appointed Carmignani to a seat on the city's Fire Commission — where current Board of Supervisors President London Breed served before she was elected to office. He held the post for only four months, until an arrest for felony domestic violence precipitated his resignation. (He pleaded guilty to a misdemeanor charge in the fall, and was sentenced to a fine, probation, counseling, and the surrender of several firearms.)

He was not present when 214 California Street was approved by the Planning Commission, largely on the grounds that licensed delivery services would do away with the unpermitted ones and thus be a civic benefit.

But if it will be good for the city, it will be very good for Carmignani — who has managed to secure a commodity, the license to sell weed in San Francisco, at a time of peak demand. And he doesn't have just one, either. Carmignani is the landlord for 16 medical cannabis dispensary permits, which he can rent out at market rate.

And market rate for a license to sell marijuana via delivery? According to people who have had dealings with Carmignani: up to $1 million just to get in the door, and from $7,000 to $10,000 a month in rent. And that's just for a single permit.

Neither Carmignani nor his attorney, Brendan Hallinan, would comment on the financials. But the opportunity they're offering seems to be in demand: Records show that of the 16 permits available, seven delivery services operating out of 214 California received provisional dispensary permits from the Department of Public Health in December. They can begin delivering marijuana when the final buildout on the property is completed, which will be sometime in the next few months, Hallinan told *SF Weekly*.

For his client, this was a bit of a gamble. Carmignani bought the building in 2011, at the depths of the recession, and managed to hang onto the property despite it falling into default twice, records show.

"He had the building vacant for four years — that's how long it took to get this thing done," Hallinan said. As for the sky-high rental prices, "he's letting the market dictate."

And the market has never been higher. Legalization might be around the corner, but moreover, under the recently passed state regulations governing cannabis — the Medical Marijuana Regulation and Safety Act — any business in operation now will have priority for a state license, which will be required starting in 2018.

And getting a license in San Francisco is notoriously hard. If you're a delivery service, you may have no other option than to go through Carmignani, San Francisco's new medical marijuana don.

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FIND YOUR FESTIVAL

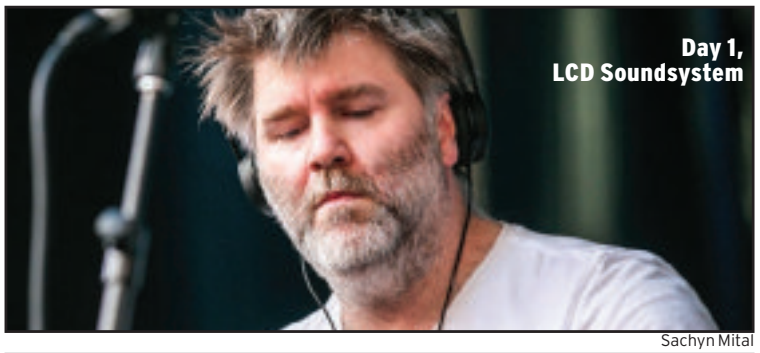
Your guide to music festivals in 2016

Welcome to the golden age of music festivals. The Sixties may have had Woodstock, but it also had Altamont. Aside from real security, we have countless more options to choose from — not to mention better venues, more food options, and festival attractions beyond music to boot. In 2014 alone, 32 million people attended at least one music festival in America, according to Nielsen Music. Almost half of them (14.7 million) were millennials – yes, that includes you, girl with the fitted cap and choker necklace.

As a result, music festivals are multiplying at a freakish rate. But with so many festival options available, picking one is harder now more than ever. Do you want to hear one genre of music or a multitude of styles? How far are you willing to travel? Do you want to swill whiskey while you line dance, or pop a Xanax and chill? Do you want to camp or rent a room? Do you want to don your stunner shades or a flower wreath? In short: What kind of music festival are you?

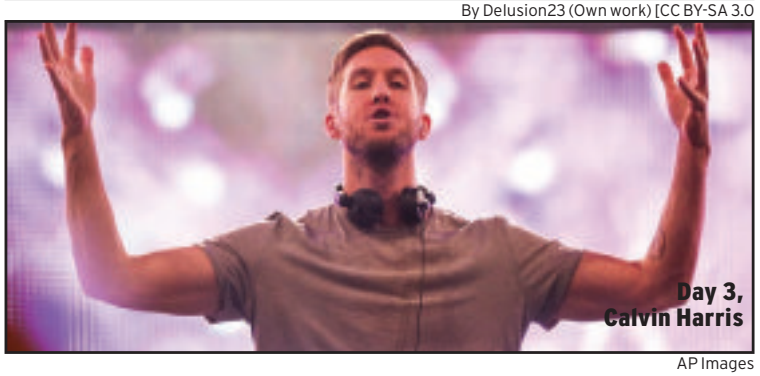
This is where we come in. We're presenting five of the biggest (and dare we say, best) music festivals that will be taking place in California this year — and we've typecasted these festivals by their most stereotypical attendee. With this summary categorization, our goal is to help you, dear reader, figure out with whom you identify and find your festie (because we know how hard it is to make a decision, and we'd hate for you to miss out on creating some of the best memories of your life with 10,000 of your closest friends).

After all, isn't that why people go to these things in the first place? ***SF Weekly***



Sachyn Mital

By Delusion23 (Own work) [CC BY-SA 3.0



AP Images

Photos courtesy of Coachella Music & Arts Festival

Coachella

By Steven Edelstone

Arguably America's biggest music festival, Coachella truly offers everything that a festival goer could ever want, dream, or desire. Started in 1999, this year's event offers the headlining trio of Calvin Harris — better known as Taylor Swift's boyfriend — Brooklyn indie-rock heroes LCD Soundsystem, and the old-as-fuck, always-an-hour-or-two-late hair metal legends Guns N' Roses, who will likely draw one of the weirdest combinations of people in the festival's history. If you want to go to a festival to see tens of thousands of twentysomethings sing "Sweet Child O' Mine" — a song that they most likely learned by playing Guitar Hero or watching Adam Scott and Kathryn Hahn sing it a capella in *Step Brothers* — Coachella is the festival for you!

If you go, be sure to camp; it will be the grossest, smelliest, most overcrowded decision you'll ever make. And though you may reconsider the idea when you're in a 45-minute line for a bathroom that looks like it should be in ISIS-controlled Syria, camping truly takes the Coachella experience to a different level. I mean, who doesn't want to be cross-faded as hell in a weird makeshift tent made of your neighbor's tarps at 5 a.m. with your new best friends, after standing in 105-degree heat all day?

Yes, there will be insensitive shirtless bros wearing Native American headdresses. Yes, there will be sorority "woo!" girls who will make it impossible for you to get a good spot to cry when LCD Soundsystem plays "New York, I Love You But You're Bringing Me Down" because Ellie Goulding is playing the main stage right before them. But when push comes to shove, Sufjan Stevens is going to play as the sun sets in the desert on Friday night. Although your feet may be bruised from standing all day and your entire body already peeling from the future skin cancer you racked up from being in the sun for 12 hours, it will be the most beautiful moment of your entire year. Do you really want to miss that?

Full Body Cavity Searches, While Tripping

"It was a Sunday, the last day of the first weekend of Coachella, and it also happened to be my birthday. After catching Empire of The Sun and Darkside on Saturday night, I stayed up partying with my friends and my sister at our campsite until the next morning.

As I waited in line to go past security and enter the festival the next day, I was delirious from no sleep — and still also tripping off the molly and mushrooms I'd taken the night before.

Coachella has a zero-tolerance policy for weed, but everyone somehow has it. My plan was to smuggle in the 30 joints hidden in my backpack, so I thought I was okay.

Of course, I'd forgotten that I had a few loose joints at the bottom of my bag, which the security guy — a 30-year-old trying-to-be-tough guy – quickly found.

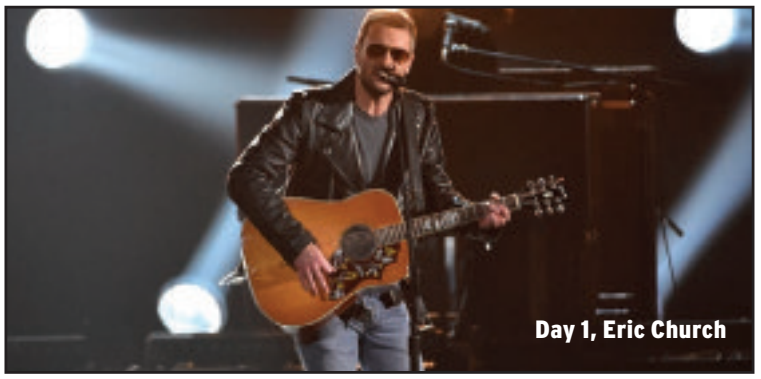
He made me take off my shoes and shirt for a full-body cavity search and then flipped my backpack inside out. A glass pipe fell out. Oops. I tried to reason with him telling him that today was my birthday and that I had a medical marijuana rec card anyways. But because Coachella is a private event, my medical marijuana card "didn't mean shit," he said.

He cut off my wrist band and told me that two other festival workers would escort me to my car because I was being expelled from the event. I walked with them for a bit before bolting the fuck out of there. I zig-zagged through the campgrounds until I found my campsite, wherein I dove underneath my car and stayed there until I felt that it was safe to come out.

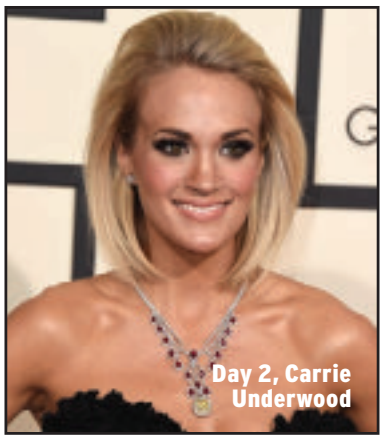
My sister and friends then spent the next hour scouring the festival to find someone that was leaving early, off of whom they could buy their wristband for $50.

They eventually found someone, and two hours later, I was back in line (this time at another security entrance), wearing a different outfit and a different hat per my "disguise." I got through without a problem and was able to see Naked and Famous, Calvin Harris, and Arcade Fire. And, best of all, during a lull between sets, my sister orchestrated a mass crowd rendition of "Happy Birthday" for me. So not a terrible birthday, after all."
Coachellaman

WHERE: INDIO, CA
WHEN: APRIL 15-17, 2016
TICKETS: $375.00
CAMPING: YES
WEBSITE: COACHELLA.COM



Rich Fury



Jordan Strauss

Matt Sayles

Paul A. Hebert

Stagecoach Festival

By Paige Vreede

If you're into cowboy boots, plaid shirts, and the GOP, you will be thrilled to know there is a three-day country music festival coming up — although if you're a diehard country fan or Trump supporter, you probably already knew this. Stagecoach — which takes place at The Empire Polo Club in Indio less than a week after Coachella takes over the same area — is one of the largest country music festivals in the world. Instead of bros in traditional Native American headdresses or kids in board shorts and shutter shades lost on acid, you'll find bros unironically wearing "Make America Great Again" hats and kids as drunk as Will Ferrell in *Old School*.

Stagecoach began nearly a decade ago, and has played host to some of the biggest musicians in country music, including Taylor Swift (way back in 2008) and Rascal Flats. Blake Shelton, Tim McGraw, and Mirana Lambert headlined last year, while this year, Carrie Underwood, Eric Church, and Luke Bryan take the main stage. There will also be performances by Lee Ann Womack, Little Big Town, 1970s throwbacks The Doobie Brothers and Creedence Clearwater's John Fogerty, and many others — all of whom fall under the big tent of country/bluegrass/folk.

If you need a rest from line dancing, you can take a break at the Ferris wheel, the petting zoo, or grab a bite to eat at the many BBQ and county fair-esque food vendors. Don't expect to have the cleanest weekend: The stages are spread far apart, and after an hour of running back and forth in boots in the desert sun between bands and the petting zoo, you will inevitably end up smelling like an armpit.

When you can't stand your stench any longer, you can always head back to the nearby campgrounds or RV resort to freshen up. Country music means family values, so the festival is an all-ages event (and you don't have to pay for kiddies under the age of 10).

But be forewarned: Crimes and arrests are a big thing at alcohol-fueled Stagecoach. In 2015, 157 people were arrested for a variety of booze-related incidents, as well as simple battery, sexual battery, felony vandalism. Assaults, especially on solo women, have also occurred. Of course, there are risks associated with attending any major music festival, so just be smart about where you put your things (or wallet), how much you drink, and which Trump supporters you surround yourself with.

Riding Solo

How to go to a music festival alone.

By Elle Coxon

So your friends bailed on the big music festival trip at the last minute. They're definitely the worst, and now you've got to choose between going with Creepy Dave from marketing, selling your ticket, or heading there by yourself. Seeing as they don't call him "Creepy Dave" for nothing and Craigslist sucks, here's how to hack it on your own:

Mingle. Talk to strangers. Talk to *all* the strangers. Pitch your tent near a pod of fellow festival goers. Ask if you can crash on somebody's blanket for the rest of Mac DeMarco's set. Borrow some toilet paper, handle your business, then strike up a conversation. You already have common interests: The artists you want to see, the vibe, how you can handle not showering for several days at a time. Boom. Festie besties acquired.

Bring your own food and booze. Because being hangry is a vibe killer. Also because sharing is caring, meaning a flask and a box of Clif Bars can perform friend-making miracles that your personality cannot.

Get off your phone. Charging stations are overcrowded money-sucking hovels. Cut the cord (well, put it on airplane mode) and use the hole in your face and the holes on the sides of your head to communicate. Crazy, I know.

Do whatever you want. You'll participate in a grand total of zero negotiations over whether you're going to see this act on this stage at this time or the other act on the other stage at the same time. The lineup is your oyster. Best of all, freedom from pre-ordained festival buddies is freedom from your real life friends knowing how you really dance. Or that you totally skipped that Guns N' Roses set to beat traffic.

WHERE: INDIO, CA
WHEN: APRIL 29,30 & MAY 1, 2016
TICKETS: $299.00
CAMPING: YES
WEBSITE: STAGECOACH.COM

Lightninig in a bottle

Juliana Bernstein

Griz

Juliana Bernstein

Chet Faker

AnastasiaMuna

Jamie xx

Flavien Prioreau

Grimes

Claire Boucher

Lightning in a Bottle

By Steven Edelstone

Have you ever wanted to go to a TED Talk on acid or molly? Did you go to Outside Lands last year and think, "Man, this food is great, but I wish I could take nutritional classes instead of seeing bands?" Do you hate Interstate 5 so much that you didn't want to make the trek to Coachella? Have you been to Sasquatch and complained, "This whole Gorge backdrop is pretty cool, but I'd rather see a DJ in a tree instead"?

If you answered "yes" to any of these questions, then Lightning in a Bottle is for you!

Located down Highway 101 near Paso Robles, in Bradley, Calif., Lightning in a Bottle prides itself on being more than just a music festival — it's an entire experience. Put on by Do LaB, which also has its own stage-slash-water-gun-shooting-range at Coachella, the festival started as a private birthday party in 2000 and has since grown into a multistage public event, with acts ranging from *Pitchfork* darlings Grimes and Jamie xx to electronica hero Four Tet to Aussie headliner and Father John Misty doppelgänger Chet Faker. If you go, expect a combination of Burners and Coachella bros, not to mention lots of flower wreaths, decorative parasols, and bra tops made with innovative items. (Watermelon husk bikinis, anyone?)

In the spirit of the big SoCal music festival that shall not be named — hint: You just read about it on a previous page — camping is a must. But here, you can have campfires! I mean, who wouldn't want to make s'mores at a music festival?!

The festival is also known for what it calls the Temple of Consciousness, described on its website as "a haven of inspiration featuring world-renowned visionaries, wisdom keepers, master teachers, healers, activists, performers, and musicians." This year, the Temple features a DJ set from headliner Chet Faker, yoga, and workshops covering intimacy and sexuality. Sounds like Burning Man minus the random dust storms to me!*

*There may still be random dust storms.

What To Do If You're Too High

Read this *before* you eat those mushrooms.

By Jessie Schiewe

Drugs. Everyone does them, **especially** at music festivals. But people tend to forget drugs are mercurial: While you may have a good time high, you could easily have a not-so-good time — especially if you're already tired, dehydrated, or overstimulated. If you find yourself having a less-than-pleasant psychedelic-, synthetic-, or cannabis-induced experience, here are some tips from the Multidisciplinary Association for Psychedelic Studies to steer you through your ordeal.

1. Speak up. Don't be embarrassed to tell friends you're too high, though it's recommended that you turn to friends who aren't also on drugs.

2. Find a safe place where you can sit or lie down. Oftentimes, festivals will have designated "chill out" areas that are manned by festival staff or health experts. And even if you can't find one, you can always create your own "chill out" space away from the stage in a quiet place.

3. Don't be alone. Having a person to talk to can work wonders if you're too twisted; you won't feel as if you're going through it alone. Also, having a conversation can potentially take your mind off of what's ailing you.

4. Don't freak out. The key is to think of your trip as being difficult, not bad, says MAPS spokesman Brad Burge. Remember that what you are experiencing is temporary, and that the effects will wear away with time.

5. Drink water and eat food. Chances are, you're dehydrated — and even if you're not hungry, the act of eating is grounding and ergo can be helpful.

6. Take a nap. Sleep it off if you can.

7. Wear earplugs. Drowning out the loud sounds from the stage(s) can help you calm down and find peace.

WHERE: BRADLEY, CA
WHEN: MAY 25 - 30, 2016
TICKETS: $270.00
CAMPING: YES
WEBSITE: LIGHTNINGINABOTTLE.ORG

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STELLA ARTOIS BELGIUM

Day 1, Stevie Wonder

Christopher Victorio

Day 2, Florence and the Machine

By Jason Persse - Flickr: Florence and the Machin

Day 3, Red Hot Chili Peppers

Rich Fury/Invision/AP

Dan Reynolds of Imagine Dragons performs at the 2015 BottleRock Napa Valley Music Festival

Rich Fury/Invision/AP

BottleRock

By Jessie Schiewe

Think of BottleRock as a mini-Coachella in Napa Valley. Instead of 160 acts and 200,000-plus people, the three-day festival in Wine Country features half those numbers (not to mention day passes that cost less than half the price of Coachella's, too).

BottleRock is one of those all-inclusive, perfect-for-everybody festivals. While music is a big part of it — we'll get to that in a bit — so, too, are food, wine, and beer (but especially wine). This year's edition includes a whopping 48 dining options, ranging from high-end eateries like Napa's own Morimoto and Chef Ken Frank's La Toque to restaurants and food trucks serving fried chicken, Croque Monsieurs, açai bowls, and French macarons. There are also a few dozen wine and beer vendors on hand, serving every grape (and grain) Northern California made famous. In other words, come for the music, but stay for the food (and booze).

Speaking of music, BottleRock has garnered a reputation for booking a broad array of artists without pigeonholing itself into one genre. You'll hear everything from rock and pop to reggae and punk here, but mostly from acts you've heard of. Hell, just look at this year's headliners — Stevie Wonder, Florence + The Machine, and Red Hot Chili Peppers — and you'll see for yourself how eclectic and over-40-friendly the lineup is.

Like all music festivals, this one is outdoors, and it's in the beginnings of the Napa summer. So make sure to bring your sunscreen (in a non-aerosol can), umbrellas, and blankets. And though there is plenty of seating available in the food court area, why not dine al fresco on the lawn in front of a stage? After all, it's not every day that you get to chow down and throw back some fine local wine while watching one of your favorite bands play a live set, is it?

Rock 'N' Roll, Beer — And No Sex

Beach Goth, 2015

By Paige Vreede

"Every October, ghouls and gals flock to Southern California for the festival known as Beach Goth, where many of the biggest names in indie music — think Grimes, The Growlers, and Die Antwoord — play. Because of the timing of the festival (the week before Halloween) people dress in Halloween costumes with no discretion, be it raunchy or just plain unoriginal. At some points, I swear it looked like a Mia Wallace from *Pulp Fiction* convention.

I attended for my first time last year and was especially tickled when I found out the band of an old 'friend' of mine was playing at the event. I sent him a Facebook message telling him I was going and suggesting that we meet up. Mind you, I'm not one to bust a Penny Lane on the regular, but knowing his band was one of the more popular acts performing, I figured it'd be worth a shot. He immediately responded and we exchanged numbers so we could meet up.

The day of the festival approached and I waited all day to hear from him. Just as all hope was about to diminish, I got hit with that hotline bling, 'Let's meet up after the set.' Yasss! I was in! I watched him and his band perform in front of what seemed to be a billion people, before scurrying backstage the moment they played their last song.

I've been backstage at shows before, but never have I seen so much beer. I mean six-packs on six-packs on six-packs. And the best part? It was FREE. To ease my nerves, look cool, and quench my thirst while waiting for him, I gulped down a beer. Or two. Or three. Who knows? I waited a while. By the time we actually met up, needless to say, I was completely inebriated.

Was our encounter awkward? Maybe. But I can't remember. All I know was that he was cute, I was wearing a low-cut shirt, and there was an empty trailer full of more free (!) booze waiting for us behind the stage. Before I could even crack open another cold one, we were making out and clothes were flying.

Apparently, word got around that the trailer was full of booze and just as I was half naked and on top, the door busted wide open and in barged a horde of thirsty musicians. We could have been punk rock about it and continued with our romp, but, alas, we both got dressed and joined the after party that had formed in our formerly-private quarters. I got more drunk, but alas, never got that happy ending that I had been looking forward to."

WHERE: NAPA VALLEY, CA
WHEN: MAY 27 - 29, 2016
TICKETS: $309.00
CAMPING: NO
WEBSITE: BOTTLEROCKNAPAVALLEY.COM

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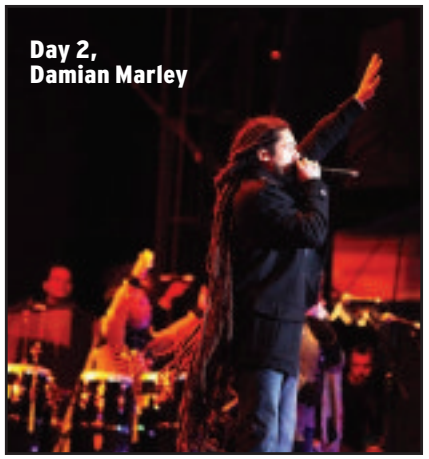

Mark Yuen

onepagelink.com/rebelution

Jamie Soja

California Roots Festival

By Jessie Schiewe

You don't have to be a reggae fan or even a stoner to enjoy California Roots Festival. Granted, reggae is featured prominently in the lineup and you'll probably encounter a few weed clouds, but the festival is broader and more inclusive than you'd expect. Last year, it branched out and added non-reggae acts like The Roots, Special Sauce, and Cypress Hill, and this year they've got Michael Franti and Spearhead, Atmosphere, and Amp Live, among others.

California Roots also invests heavily in the arts and the environment. Live onstage painting is a big part of most shows, and there's also fire dancing and an "art retreat" lounge, to boot. In terms of green stuff, organizers are committed to zero waste, meaning they recycle, use only foodware that is compostable, and organize teams of volunteers to do local waste cleanups. There's also a free valet service for bicyclists and skateboarders. Oh, and California Roots even has its own beer: the Hoppy Roots IPA, created specially for the event by Sierra Nevada Brewing. Go figure.

For the last six years, California Roots has been held at the Monterey Fairgrounds, where, interestingly enough, Jimi Hendrix set his guitar on fire in 1967. With 13,000-plus daily attendees, it claims to be the largest reggae festival in the U.S. and many of the biggest names in the genre have made appearances at the event, like Damien Marley, Ziggy Marley, Slightly Stoopid, The Dirty Heads, and Tribal Seeds, to name a few.

So, do you have to wear red, yellow, and green clothing or baggy, crocheted beanies to attend this festival? No. But you will probably see a lot of other people doing so. Then again, you'll also see a lot of normal, non-irie folk there, too (some of whom don't even know what irie means).

So don't worry, braddah. With its emphasis on art and Mother Earth, California Roots is more of a wholesome, hippie party than a dreadlock convention.

Yet Another Sausage Fest

Music festivals' gender problem

By Elle Coxon

Need proof that we've reached peak cultural obsession with music festivals? Try this on for size: Festival lineup announcement season is a real thing.

Announcement season is an annual music industry barometer that reveals who's hot, who's gasping their last breath, and which '70s band's members have finally overcome their differences long enough for a hefty paycheck and an ultimately disappointing headline set. But look closer, since another revelation lurks amidst the all-caps Helvetica font: Festivals are a male-dominated mess with a gender gap we ignore rather than confront.

Too harsh? Too bad. Let's look at the festivals in this issue: 90 percent of the California Roots lineup is male, as are three-quarters of BottleRock Napa's and Stagecoach's lineps. Two of Lightning in a Bottle's nine headliners are women — which, while inadequate, is still miles ahead of Coachella. The Indio Valley fest hasn't featured a non-male headliner since Björk in 2007.

To Coachella's credit, the upper half of the festival undercard features more women than usual. In 2015, nine acts featuring women made it to the top three lines of the single-day lineups. This year, 13 did, but women remain relegated to the smaller-size fonts across the circuit. Outside Lands 2015 managed just one solo female artist (St. Vincent) within the first 19 artists on its lineup. Last year's Treasure Island featured 26 artists, two of which were all-female.

This is progress?

It's easy and fair to blame the major booking agencies responsible for these festivals, but the game was rigged long before AEG and Live Nation arrived. So long as it's more difficult for women to reach headliner status and be considered legitimate investments by their labels and industry, the solution will never be as simple as just booking more women. Simply put, Lilith Fair taught us nothing.

WHERE: MONTEREY, CA
WHEN: MAY 27 - 29, 2016
TICKETS: $180.00
CAMPING: NO
WEBSITE: CALIFORNIAROOTSFESTIVAL.COM

Other Music Festivals

WHERE: SAN DIEGO, CA
WHEN: MARCH 5-6, 2016
TICKETS: $135
CAMPING: NO
WEBSITE: crssdfest.com
HEADLINE ACTS:
Chet Faker, Odesza, Loco Dice, Tycho

WHERE: SAN FRANCISCO, CA
WHEN: AUGUST 5-7, 2016
TICKETS: $350
CAMPING: NO
WEBSITE: sfoutsidelands.com
HEADLINE ACTS:
Lineup announcement COMING SOON

WHERE: SAN BERNARDINO, CA
WHEN: JUNE 4-JUNE 4, 2016
TICKETS: $49
CAMPING: NO
WEBSITE: blazenglory.com
HEADLINE ACTS:
Atmosphere, Black Salt Tone, Griz

WHERE: MARIPOSA, CA
WHEN: JUNE 3-4, 2016
TICKETS: $140
CAMPING: YES
WEBSITE: theuntzfestival.com
HEADLINE ACTS:
Phutureprimitive, The Werks, Desert Dwellers

WHERE: SANTA ROSA, CA
WHEN: JUNE 3-5, 2016
TICKETS: $69-$189
CAMPING: NO
WEBSITE: OFFICIAL WEBSITE
HEADLINE ACTS:
Billy Currington, Chase Bryant, Chase Rice

WHERE: JOSHUA TREE, CA
WHEN:MAY 12-MAY 15, 2016
TICKETS: $160
CAMPING: YES
WEBSITE:
joshuatreemusicfestival.com
HEADLINE ACTS:
Dumpstaphunk , The Accidentals Little Hurricane

WHERE: LOS ANGELES, CA
WHEN: AUGUST 27-28, 2016
CAMPING: NO
WEBSITE: fyffest.com
2015 HEADLINE ACTS:
Kayne West, Chet Faker, Morrisey

WHERE: WOLF RUN RANCH DUFUR, OR
WHEN: JUNE 17-20, 2016
CAMPING: YES
WEBSITE: whatthefestival.com
HEADLINE ACTS:
Thievery Corporation, Bonobo, Claude Vonstroke

WHERE: MOUNTAIN CENTER, CA
WHEN: MARCH 17-20, 2016
TICKETS: $217.25
CAMPING: YES
WEBSITE: serenitygathering.com
HEADLINE ACTS:
Shpongle, Emancipator, Big Wild

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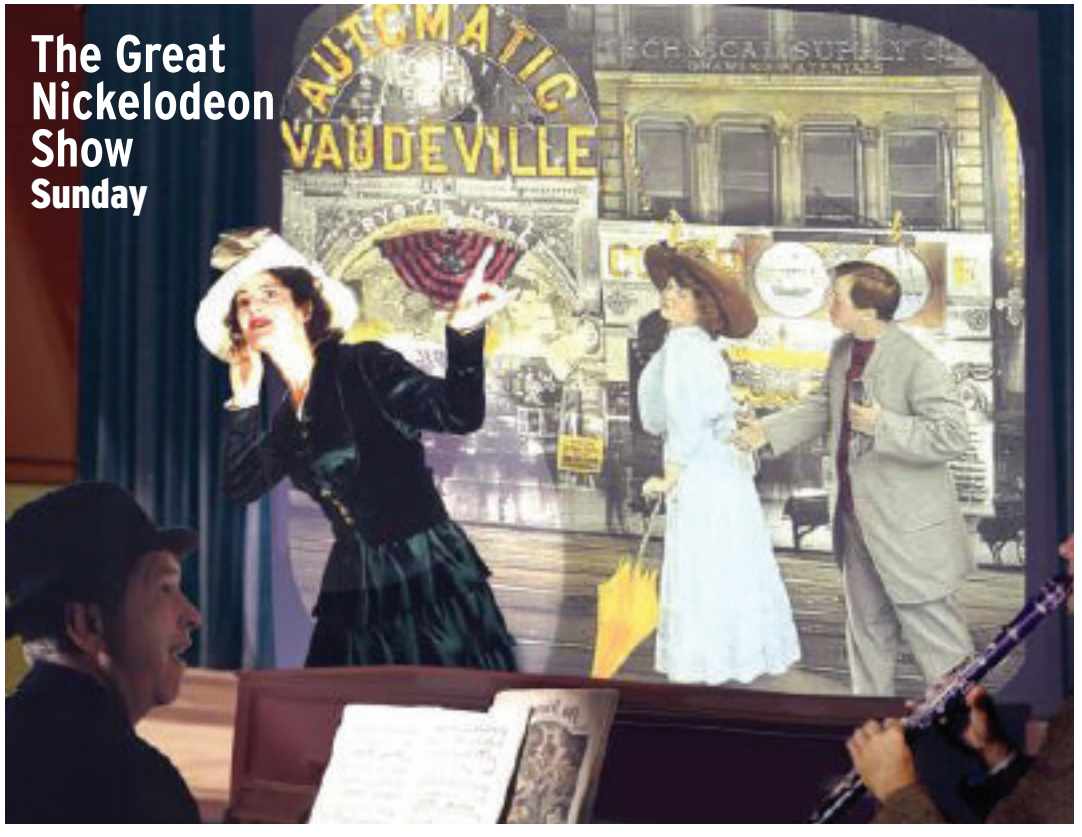
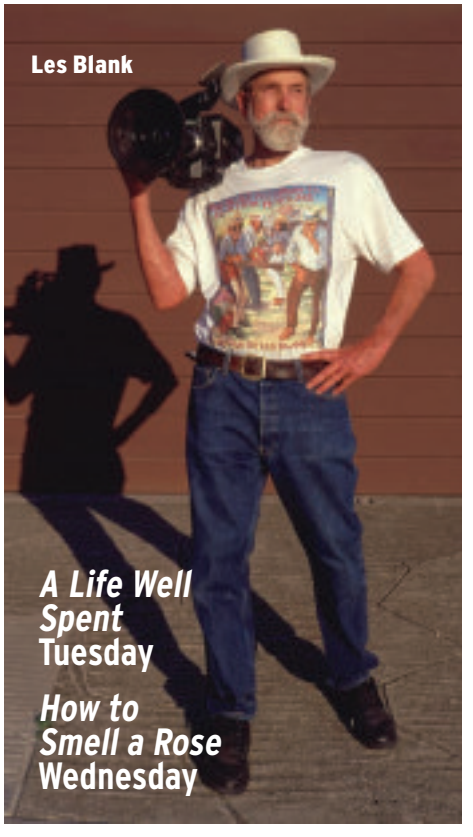
THE CALENDAR





Thu 3/3 | Art Party

24-KARAT COLLECTION

It's 1966. Miniskirts are in; Ronald Reagan is governor; hippies are turning on, tuning in, and dropping out; California bans LSD; the Black Panthers get organized; and the Asian Art Museum opens its doors — as war rages in Vietnam and Chairman Mao launches the Cultural Revolution with its first intellectual purge. Today, this art collection is still considered one of the most important of its kind in the world, with more than 18,000 objects spanning 40 countries and 6,000 years. During the museum's golden anniversary, you can explore its colorful 50-year history in an interactive timeline on the first floor. Share your own memories, vote for your 50 favorite works of art, and then revel in the shimmering beauty of the exhibition *Hidden Gold: Mining Its Meaning in Asian Art*. But, first, get down and celebrate at the "**Solid Gold: 50th Anniversary Party**." With a nod to the 80s TV show, this dance party promises Solid Gold dancers from Disco Energi, Non-Stop Bhangra, Mix'd Ingrdnts, and the Jay Loyola Dance Company. Like you, they will be decked out in gold outfits, dancing the night away to top-ten hits from the last half century.

"Solid Gold" starts at 7 p.m. at the Asian Art Museum, 200 Larkin St., S.F., $20; 415-581-3500 or asianart.org. ***Silke Tudor***

Sun 3/6 | Film

NICKELODEON DAYS

Civic groups deemed them disreputable, but nickelodeons were wildly popular with working- and middle-class audiences in the early 20th century. Outfitted with chairs and screens, these gaudily decorated converted storefronts featured selections of silent short films and, often, live attractions — vaudeville acts, illustrated songs, novelty lectures — all for a five-cent admission fee. ***The Great Nickelodeon Show*** re-creates this early movie-going experience (not including the nickel ticket, of course). Musical accompaniment by Fred Hodges, a magic act by Reed Rahlman (as Professor Blockhead), songs sung by Lori Leigh Gieleghem and Sean Sharp, and the story of President McKinley's assassination — dramatically presented by Greg Tiede — are on the bill. The movie component includes gems (some hand-tinted) from giants of early cinema, among them Georges Melies' *The Kingdom of Fairies*, Harold Shaw's *The Land Beyond the Sunset*, and D.W. Griffith's *The Girl and Her Trust*. Already seen at the Telluride Film Festival and the Pordenone Silent Film Festival, the all-ages show comes to the Bay Area this weekend.

The Great Nickelodeon Show is set for 3 p.m. Sunday, March 6, at the Berkeley Art Museum and Pacific Film Archive, 2155 Center St., Berkeley. $8-$12; 510-642-0808 or bampfa.org. ***Anita Katz***

Tue 3/8 | Film

BLANK SLATE

Les Blank made dozens of documentaries, most of them short films about people and cultures existing at the edges of American society. Cowboy artists, garlic, and ethnic and regional musicians were among the subjects of Blank's poetic, intimate, vibrantly eccentric portraits. In celebration of Blank, who died in 2013, the Roxie Theater will present two evenings of his work. First up is ***A Life Well Spent***, a program of three short films presented in Blank's original 16mm format. *Sprout Wings and Fly* profiles plain-talking, moonshine-drinking Appalachian fiddler Tommy Jarrell. *Gap-Toothed Women* salutes women born with this dentist's bane that, in some places, symbolizes luck or beauty. *Spend It All* spotlights the Cajun people of 1970s southwest Louisiana, who spent all their hard-earned pay on things like boating and whiskey. The second program features the 64-minute *How to Smell a Rose* (codirected with Gina Leibrecht). It depicts Blank's visit, in 2000, with Richard Leacock, cofounder of the direct-cinema documentary genre. A screening of Blank's irresistibly titled Werner *Herzog Eats His Shoe* will lead off the evening.

A Life Well Spent is set for 7 p.m. Tuesday, March 8, and *Werner Herzog Eats His Shoe*, followed by *How to Smell a Rose*, will screen at 7 p.m. Wednesday, March 9, at the Roxie Theater, 3117 16th St., S.F. $8 to $10; 415-863-1087 or roxie.com. ***Anita Katz***

Wed 3/9 | Comedy

AN ASSEMBLYMAN'S LIFE

Refuting the belief that politicians all blow it, Tom Ammiano has been responsible for numerous progressive achievements. As a San Francisco supervisor, he created the San Francisco Health Care Security Ordinance and was the primary architect of the city's Domestic Partners Ordinance. In 1999's mayoral contest, he received 25 percent of the vote (with a write-in campaign!) and forced Willie Brown into a runoff. As a California Assemblymember, Ammiano introduced the landmark Marijuana Control, Regulation, and Education Act, among other significant legislation. He's also had two professions far nobler than politics attached to his name: teaching and

stand-up comedy. During his 1970s teaching days, he became San Francisco's first openly gay public-school teacher, cofounding the No on 6 Movement that fought the Briggs initiative (proposed legislation to ban gay teachers from California classrooms). As a comedian, Ammiano continues to perform, and locals can see his new one-man show, ***Mincing Words***, next week. The jokes will address his life as a state assemblyman. Topics include capitol culture, colleagues, and voters.

Tom Ammiano will perform *Mincing Words* at 7:30 p.m. Wednesday, March 9, at the Marsh, 1062 Valencia St., S.F. $10-$15; 415-282-3055 or themarsh.org. ***Anita Katz***

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CALENDAR LISTINGS

Calendar listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To change an existing or have a listing added, e-mail (Calendar@sfweekly.com), fax (777-1839), or mail (835 Market St., Suite 550, S.F., CA 94103). Deadline is noon Tuesday for the following week's issue. Listings rotate regularly, as space allows. Our completel listings of local events – searchable by keyword, date, and genre – are available online.

ART - GALLERIES

111 Minna Gallery. "Lost America": A solo exhibition by artist Troy Paiva. March 4-26. Free. "Fairy Tale Animals": A collection of serious and whimsical animal portraits from various childhood stories by artist Peter Samuels. March 4-26. free. 111 Minna, San Francisco, 415-974-1719, 111minnagallery.com.

Art Attack SF. Hello City 2016: The Fourth Annual Hello City Show asks for artists to reimagine Sanrio's character Hello Kitty, also known as Kitty White, in any artistic form they choose. This character, first introduced in Japan in 1974 and the US in 1976, has become an iconic image recognized worldwide; and we are looking for artists to give this cool cat some Northern California flair. Fri., March 4, 6-10 p.m.; Sat., March 5, 12-8 p.m.; Sun., March 6, 12-8 p.m.; Mon., March 7, 12-8 p.m.; Tue., March 8, 12-8 p.m. Free. 415-814-3136. info@artattacksf.com. www.artattacksf.com/pages/upcoming-shows. 2272A Hyde, San Francisco, 415-814-3136, artattacksf.com.

Center for the Arts, Religion, and Education (CARE). The Erosion of Memory: Works by Anne Tait: Tait's work is influenced by vernacular 19th-century memorials and the influence of industrialized printmaking on images of memory and domesticity. Prints, paintings, glass etchings, and embroidery pieces combine cemetery grave imagery with monograms. Tuesdays, Thursdays, Fridays, 10 a.m.-3 p.m. Free. 510-849-8935. www.care-gtu.org. 1798 Scenic, Berkeley, 510-849-8935, care-gtu.org.

City Hall. Jeremy Fish: 0 Glorious City: Jeremy Fish was named San Francisco City Hall's first artist-in-residence. The San Francisco Arts Commission has given Fish a mandate to create 100 art pieces to be on display at City Hall. Mondays, Tuesdays, Thursdays, Fridays, 8 a.m.-8 p.m. Continues through March 25. Free. sfartscommission.org. 1 Dr. Carlton B. Goodlett, San Francisco, 415-554-5184, sfgov.org.

David Brower Center. Vanishing Ice: Alpine Landscapes in Art 1775-2012: A multimedia exhibit that explores the beauty and fragility of frozen landscapes through the lens of science, adventure, and aesthetics, opens with a curator lecture and a screening of Art from a Changing Arctic at 6:30 p.m. Through May 11. Free. 2150 Allston Way, Berkeley, 510-809-0900, browercenter.org.

FFDG. On Silent Haunches: Group painting show featuring Nicholas Bohac, Michelle Fleck, Emily Proud, and Jenny Sharaf. Wednesdays-Saturdays. 2277 Mission, San Francisco, 415-500-2166, ffdg.net.

Fifty24SF Gallery. Devolution: Group show featuring Benjamin Constantine, Tina Lugo, Smithe, and Lauren YS. Wednesdays-Sundays. 252 Fillmore, San Francisco, 415-252-9144, fifty24sf.com.

San Francisco Main Library. "I Am San Francisco: (Re)Collecting the Home of Native Black San Franciscans": An exhibit concerned with the city's steady decline of African American residents, asks visual artists to interpret the real stories of locals. (Silke Tudor) Through March 10. free. 100 Larkin, San Francisco, 415-557-4400, sfpl.org.

COMEDY

Best of San Francisco Stand-Up Comedy: 18+ local comedy showcase. Fridays, 8 p.m., $15, bestofsfstandup.com. The Variety Preview Room (The Hobart Building), 582 Market, San Francisco, 415-781-3893, varietync.org/screening-room.

Brainwash Weekend Comedy Showcase: Because when it comes to doing laundry, laughter makes your clothes' whites whiter and colors brighter. That's just science, duh. Fridays, Saturdays, 8 p.m., free. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

Cheaper Than Therapy: Jon Allen, Eloisa Bravo, and Scott Simpson offer comedians (and audiences) a chance to unburden their minds at this regular night of stand-up. Fridays, Saturdays, 10 p.m., $10, cttcomedy.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

Comedy @ The Comet Club: Your free weekly chance to laugh in the Marina (instead of at it). Wednesdays, 8:30 p.m., free, facebook.com/sufficientcomedy. Comet Club, 3111 Fillmore, San Francisco, 415-567-5589.

Comedy Machine: A one-night, three-round comedy tournament featuring eight comedians all competing to be chosen as the champion. Unlike any other comedy show in the Bay Area, we give the power to the audience to choose who they want to see continue. Comedians literally live and die by the fans. Hosted weekly by comedian Will Cole. Wednesdays, 8:30-10 p.m., $7 adv., $10, https://www.facebook.com/sfcomedymachine. The Purple Onion at Kell's, 530 Jackson St., San Francisco.

Comedy Night: Open mic hosted by Tony Sparks. Thursdays, 7 p.m., free. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

Comedy Night at Il Pirata: Tony Sparks has presided over this long-running local showcase since 2005. First Friday of every month, 9 p.m. Il Pirata, 2007 16th St., San Francisco, 415-626-2626, ilpiratasf.com.

Comedy Noir: Hosted by Valerie Branch. Fridays, 8 p.m. Balancoire, 2565 Mission, San Francisco, 415-920-0577, balancoiresf.com.

Comedy Oasis: Hosted by Juan Medina. Second Wednesday of every month, 7 p.m., $5. Oasis, 298 11th St., San Francisco, 415-985-4442, sfoasis.com.

Cynic Cave: Hosted by George Chen and Kevin O'Shea. Saturdays, 8 p.m., cyniccave.com. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

Dash: Late-night improv comedy romps by the Un-Scripted Theater Company. Saturdays, 10 p.m., $10. Un-Scripted Theater, 533 Sutter, San Francisco, un-scripted.com.

Doc's Comedy Open Mic: Comedy returns to the North Beach space formerly occupied by landmark nightclub The Purple Onion — and this weekly open mic means that you, too, can share the same stage where Lenny Bruce once stood. Mondays, 7 p.m., free. Doc's Lab, 124 Columbus, San Francisco, 415-649-6191, docslabsf.com.

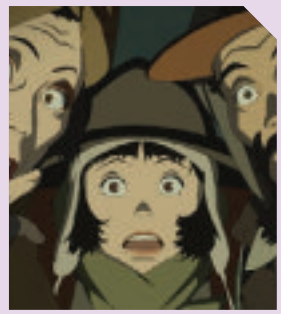
Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 415-954-0777, johnnyfoleys.com.

Gettin' Weird: With Stokes & Holtz. First Monday of every month, 8 p.m., free. Milk Bar, 1840 Haight, San Francisco, 415-387-6455, milksf.com.

Harvey's Funny Tuesdays: Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey's, 500 Castro, San Francisco, 415-431-4278, harveyssf.com.

#HellaHustle Showcase: Weekly comedy presented by True Hustle Entertainment. Wednesdays, 7 p.m., truehustleentertainment.com. Brainwash Cafe & Laundromat, 1122 Folsom,

THURSDAY 3/3



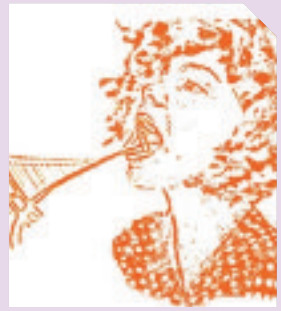
Animation Festival

GLAS Animation Festival, an inspired celebration of indie animation curated by the Global Animation Syndicate that includes a tribute to the late great Satoshi Kon; a behind-the-scenes look at *Kurt Cobain: Montage of Heck*; a program of lost cartoon masterpieces from the 1930s; and a spotlight on British animator Paul Vester, starts at 1 p.m. and continues through Mar. 6 at various locations. $8-15; 661-755-5425 or glasanimation.com.

John Lucas

Author Reading

Jonathan Lethem, bestselling author of nine novels including *Motherless Brooklyn* and *Fortress of Solitude*, celebrates his peculiar and delightful short-story collection *Lucky Alan* with host Richard Lowinsy at 7:30 p.m. at First Congregational Church of Berkeley, 2345 Channing Way, Berkeley. $12-15; 510-848-3696 or kpfa.org.



Film

Water Under the Bridge, an experimental portrait of San Francisco created by Mila Puccini and Katie Wheeler-Dubin from the reflections of inhabitants such as an Iranian techie, a Nob Hill native, a City College professor, a bookstore owner, and a life-long sailor, is presented by Quiet Lightning along with live storytelling and thematic art at 7:30 p.m. through March 6 at various locations. $10; 415-346-2228 or

Art Tribute

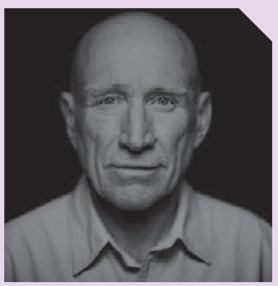
LOVING THE ALIEN

The startling death of David Bowie transcended our 24-hour news cycle and our eight-second attention span. Two months later, the essays, reflections, tears, and tributes continue to pour in. There is a galaxy of reasons — not the least of which was the nobility behind *Blackstar*, his departing work — but until we are wrung out, we would we prefer to relish in his splendor rather than pontificate. ***Moonage Daydream***, "a tribute art show to the faces and phases of David Bowie," has been organized by the Youth Arts Collective, a nonprofit after-school art studio for high school and college artists, and curated by YAC alum. The show — ranging from Alexis Amann's fanciful interpretation of "Let's Dance," involving red shoes and wild-eyed blue feet, to Marc Scheff's emotive graphic-novel styling inspired by "Heroes" — features the work of 20 local artists and a performance by the female Bowie-tribute band Lady Stardust. Come dressed to express, but save the face paint for Thistle, a radical faerie from Happy Ever Laughter who will be on hand to assist with transformations.

Moonage Daydream opens at 6 p.m. at Roll-Up Gallery, 161 Erie St., S.F. 415-932-0955 or moonageartshow.com. ***Silke Tudor***

4. FRIDAY 3/4 | Music

Neurosis, the post-metal band that taught Oakland the meaning of heavy, celebrates its 30th year with a limited edition box set, a new album, and a tour which starts at 8 p.m. through March 6 at Regency Ballroom, 1290 Sutter St., S.F. $35-40; 888-929-7849 or theregencyballroom.com



5. FRIDAY 3/4 | Art Lecture

Sebastião Salgado, one of the world's most respected photojournalists, talks about dignity of a subject in the face of violence and privation at 7:30 p.m. at Nourse Theater, 275 Hayes St., S.F. $29; 415-392-4400 or cityarts.net.

6. FRIDAY 3/4 | Experimental Music

World premiere of *Dead Pope on Trial*, the absurd tale of Pope Formosus whose body was disinterred and put on trial, by Pussy Riot's favorite composer Cecilie Ore and librettist Bibbi Moslet, kicks off Other Minds Festival 21 in a program that includes the brilliant compositions of Norway's esteemed Lasse Thoresen at 8 p.m. at SFJAZZ Center, 201 Franklin St., S.F. $15-80; 866-920-5299 or otherminds.org.

San Francisco, 415-861-3663, brainwash.com.

Hysteria: Comedy Open Mic for Women & Queers: Hosted by Irene Tu and Jessica Sele, with all genders welcome (but misogyny most definitely not). Mondays, 6 p.m. Oasis, 298 11th St., San Francisco, 415-985-4442, sfoasis.com.

The Layover Comedy Night: Tuesdays, 8 p.m., free. The Layover, 1517 Franklin, Oakland, 510-834-1517, oaklandlayover.com.

Melt the Mic: Free comedy night produced by Griffin Daley. Mondays, 8 p.m., free, griffindaley.com. Melt!, 700 Columbus, San Francisco, 415-392-9290, melt-cafe.com.

Milkin' It!: Local and national comics hosted by Jules Posner. Second and Third Tuesday of every month, 8 p.m., free. Milk Bar, 1840 Haight, San Francisco, 415-387-6455, milksf.com.

Misery Index: This free monthly yuk-fest "brings

SATURDAY 3/5

History Fair

IF THESE WALLS COULD TALK

Last summer, the Old Mint — a tremendous Greek-style mammoth erected in 1874 to house a third of the nation's gold supply — became the first building listed twice by the National Trust for Historic Preservation as one of country's most endangered historic places. The redesignation came after the city terminated an 11-year arrangement with the San Francisco Museum and Historical Society, which hadn't raised the cash for required upgrades. With the future of "The Granite Lady" so uncertain, we were thrilled when "**San Francisco History Days**" was announced. Once again, over 75 history-loving exhibitors — from the Cable Car Museum to GLBT Historical Society — will fill these halls for two days of films, lantern slides, songs, and talks by archivists, archaeologists, researchers, re-enactors, educators, enthusiasts, and genealogists. Learn how to research the true tales of your own house; discover the life and times of Dr. Carlton B. Goodlett; or follow the progress of the 1906 fire from the Maritime Museum on Beach Street to the central courtyard of the Old Mint where a well once stood that saved the Lady from sure destruction.

"San Francisco History Days" opens at 11 a.m. and runs through March 6 at the Old Mint, 88 Fifth St., S.F. Free; 415-537-1105 or sfhistorydays.org. ***Silke Tudor***

Art

Haunt, a solo exhibition by Leilani Bustamante loosely based on Robert W. Chambers' collection of supernatural Victorian tales called *The King in Yellow*, features beautiful portraits of madness, decay, and despair at 6 p.m. at Modern Eden Gallery, 801 Greenwich St., S.F. Free; 415-956-3303 or moderneden.com.

Poetry

Fred Moten and Nathaniel Mackey, two influential American poets, read and collaborate with SFSU Professor of Music Hafez Modirzadeh in an unusually relaxing setting at 7 p.m. at McRoskey Mattress Company, 1687 Market St., S.F. $10; 338-2227 or poetry.sfsu.edu.

Dessert

San Francisco International Chocolate Salon, 30,000 square feet of divine decadence, includes tastings, wine pairings, chocolate art, celebrity chef talks, and product launches at 10 a.m. at Fort Mason Center, 2 Marina Blvd., S.F. $10-30 415-345-7500 or sfchocolatesalon.com.

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together some of the most pessimistic, neurotic, and dysfunctional individuals on the face of the planet: stand-up comedians." First Monday of every month, 9 p.m., free, miseryindexcomedy.com. The Rite Spot Cafe, 2099 Folsom, San Francisco, 415-552-6066, ritespotcafe.net.

The Mission Position: Weekly stand-up comedy showcase hosted by Matt Lieb, Kate Willett, Jessica Sele, Richard Toomer, and Torio Van Grol. Thursdays, 8 p.m., $10, missionpositionlive.com. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

Moe Greene: Comedy open mic hosted by Michael Brandon. Tuesdays, 7:30 p.m. The Basement, 222 Hyde, San Francisco, 415-742-7222, thebasementsf.com.

Night Moves: Midnight comedy madness with hosts Josef Anolin and Joey Devine. Saturdays, 11:59 p.m., $5. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

Nightlife on Mars: Free weekly comedy night with Nightlife on Mars (hosted by Ryan Cronin) plus guests. Thursdays, 8:30 p.m., free, nightlifeonmars.com. Murphy's Pub, 217 Kearny St., San Francisco, 415-693-9588.

OMFG: Weekly comedy open mic. Tuesdays, 7 p.m., free. OMG, 43 Sixth St., San Francisco, 415-896-6374, clubomgsf.com.

Pamtastic's Comedy Clubhouse: Weekly comedy podcast with host Pam Benjamin and a live audience. Fridays, 8 p.m., free, facebook.com/PamtasticsComedyClubhouse. Mutiny Radio, 2781 21st St., San Francisco, mutinyradio.fm.

The Purple Onion at Kells: Comedy Machine: Weekly single-elimination comedy tournament. Wednesdays, 8:30 p.m., $15, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, San Francisco, 415-955-1916, kellsirish.com.

Real Live Comedians: Second Wednesday of every month, 9 p.m., $10 advance, facebook.com/RealLiveComedians. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

Rock n Roll Comedy Jam: Featuring music by Medicine Bug and comedy by Affirmative Action Heroes, plus guests. Thursdays, 8 p.m., $5-$20, facebook.com/medicinebug. Milk Bar, 1840 Haight, San Francisco, 415-387-6455, milksf.com.

The Roughhouse: Sketch comedy made the San Jose way. First Saturday of every month, 10:30 p.m., $17.50-$35, roughhousecomedy.com. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

Secret Improv Society: Underground improvisational theater. Fridays, Saturdays, 10 p.m., $17-$20, improvsociety.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

SF Comedy Showcase: Weekly roundup of local laughmakers. Sundays, 8 p.m., $12.50. Punch Line, 444 Battery, San Francisco, 415-397-7573, punchlinecomedyclub.com.

SF Tonight!: Suffering from bad news burnout? Let Endgames Improv turn headlines into punchlines at this interactive and spontaneous comedy show. Saturdays, 10:30 p.m., $5, endgamesimprov.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

Storking Comedy: Weekly stand-up routines followed by bonus interview segments. Thursdays, 6:30 p.m., free, facebook.com/SylvanProductions. Stork Club, 2330 Telegraph, Oakland, 510-444-6174, storkcluboakland.com.

Talkies: A comedy/multimedia monthly event produced by George Chen, Anna Seregina, Jesse Elias, Clare O'Kane, and Land Smith-Abbinante. First Friday of every month, 8 p.m., $10, talkiesshow.tumblr.com. Lost Weekend Video, 1034 Valencia, San Francisco, 415-643-3373, www.lostweekendvideo.com.

Toomtastic Tuesdays: Comedy open mic night with Richard Toomer et vous. Second Tuesday of every month, 7 p.m., free. Brainwash Cafe & Laundromat, 1122 Folsom, San Francisco, 415-861-3663, brainwash.com.

Troubled: With Rajeev Dhar and friends. Tuesdays, 6:30-9 p.m., free, troubledcomedy.tumblr.com. Amnesia, 853 Valencia, San Francisco, 415-970-0012, amnesiathebar.com.

Tuesday Night Comedy Funnies: Tuesdays, 8 p.m., $17-$27. 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 415-383-9600, 142throckmortontheatre.com.

Where the Funny Things Are: Comedy open mic hosted by Christian Reyes. Thursdays, 7 p.m. The Basement, 222 Hyde, San Francisco, 415-742-7222, thebasementsf.com.

Your Fucked Up Relationship: Endgames Improv makes fun of your romantic foibles for free at this long-running weekly comedy catharsis. Fridays, 10:30 p.m., free with RSVP, endgamesimprov.com. Stage Werx, 446 Valencia, San Francisco, stagewerx.org.

DANCE - PERFORMANCES

Carolina Lugo's & Carolé Acuña's Ballet Flamenco: Brace yourself for sultry Spanish night when the floor burns with pulsating sounds of footwork, song, castanets, syncopated hand clapping and guitar for a riveting display of this true Spanish art form. A mother & daughter duo, Carolina's y Carole's, high energy and passion defines a new dimension in Spanish dance traditions Fridays, Saturdays, 8:15-10:30 p.m., $30, 925-943-SHOW (7469), www.carolinalugo.com. Lesher Center for the Arts, 1601 Civic, Walnut Creek, lesherartscenter.org.

LITERARY EVENTS

Actors Reading Writers: Popular local actors read modern and classic short stories. First Monday of every month, 7:30 p.m., free. Berkeley City Club, 2315 Durant, Berkeley, 510-848-7800, berkeleyhistorichotel.com.

Holla Back: Long-running weekly poetry open mic with a hip-hop vibe. Thursdays, 8 p.m., free/donation. EastSide Arts Alliance, 2277 International, Oakland, 510-533-6629, eastsideartsalliance.com.

Poets!: Bimonthly poetry social with a featured reader followed by an open mic session. Third and First Monday of every month, 7 p.m., free. Bird & Beckett, 653 Chenery, San Francisco, 415-586-3733, birdbeckett.com.

Thursdays at Readers: Weekly poetry readings curated by Jack Hirschman. Thursdays, 6:30 p.m., free. Readers Bookstore, Fort Mason, Bldg. C, San Francisco, 415-771-1076, friendssfpl.org.

MUSEUM EXHIBITS & EVENTS

Aquarium of the Bay. Otters: Watershed Ambassadors: The AOTB's newest exhibit brings an adorable romp of North American river otters to Pier 39. Daily. Embarcadero, San Francisco, 415-623-5300, aquariumofthebay.org.

Asian Art Museum. In a New Light: The Asian Art Museum Collection: More than 2,500 objects from the museum's permanent collection explore the major cultures of Asia. Tuesdays-Sundays. 200 Larkin, San Francisco, 415-581-3500, asianart.org.

The Beat Museum. Permanent Collection: Glimpse into the poetic, exuberant lives of Jack Kerouac, Lawrence Ferlinghetti, Allen Ginsberg, Neal Cassady, and other Beat Generation characters via original manuscripts, memorabilia, letters, personal items, and other ephemera. Daily, 10 a.m.-7 p.m. $5-$8. 540 Broadway, San Francisco, 415-399-9626, thebeatmuseum.org.

Cable Car Museum. Permanent Collection: Located in a historic cable car powerhouse, the museum displays a variety of cable car gear, photographs, installations explaining how the cars work, and several antique vehicles. Daily. Free. 1201 Mason, San Francisco, 415-474-1887, cablecarmuseum.org.

California Academy of Sciences. Color of Life: The Academy's bright new summer show celebrates the chromatic diversity of nature with live animals, interactive displays, dioramas, videos, and more. Daily. Animal Attraction: Exhibit about the wild courtship and mating strategies in the animal kingdom. Daily. Habitat Earth: The California Academy of Sciences' newest planetarium show redefines the traditional concept of astronomical presentation, turning the telescopes around and focusing on the greatest wonder of the universe — Earth itself — as it invites viewers to discover what it means to live in today's connected world on the only planet known to sustain biodiversity and life. Daily. Earthquake: Treat your senses to seismic overload in this exhibit that includes a walk-in Earth model illustrating plate tectonics, a recreation of a Victorian salon that shakes like two of San Francisco's most famous quakes, a planetarium show, interactive displays, and more. Daily. Penguin Feeding: Watch as the Academy's flightless friends are offered their breakfast and lunch. Daily, 10:30 a.m. & 3 p.m. Coral Reef Dive: Scientists dive into the Academy's live coral tank and offer live explanations of its denizens. Daily, 11:30 a.m. & 2:30 p.m. Ssssnake Encounter: Get up close and personal with some of the Academy's scaly, slithering inhabitants. Daily, 3:30 p.m. NightLife: Weekly afterhours party featuring dance music, drinks, scientific presentations, hands-on activities, and more for people who like to pair their intellectual curiosity with a cocktail. Thursdays, 6-10 p.m. $10-$12. calacademy.org/events/nightlife. 34th Annual Middle School Science Fair Display: The 34th Annual San Francisco Middle School Science Fair projects are on display at California Academy of Sciences. Visitors can view 160 inventive projects by San Francisco students exploring an outrageous array of scientific inquiries into various areas

SUNDAY 3/6

Elise Bergerson

How-to-do-it Whodunit

"Binge-Worthy Journalism," a discussion of suspense and storytelling in the information age with Sarah Koenig and Julie Snyder of Serial, a spin-off from *This American Life* that has become the most popular true-crime podcast in history, starts at 7 p.m. at Zellerbach Hall, Bancroft Ave. at Telegraph Way, Berkeley. $36; 510-642-9988 or calperformances.org.

of physical, behavioral and biological sciences. Awards ceremony for participating student scientists, their families, and educators, takes place from 10:00am to 11:30am, on Saturday, February 27, 2016 at the California Academy of Sciences. Dr. Michelle Trautwein, California Academy of Sciences' entomology curator, will be the guest speaker. All Academy visitors are welcome. Through March 5, 9:30 a.m.-5 p.m. 415-554-9604. sciencefaircoordinator@randallmuseum.org. www.www.randallmuseum.org. Sharks and Rays: Learn about the Reef Lagoon's residents. Tuesdays, Thursdays, 1:30 p.m. 55 Music Concourse, San Francisco, 415-379-8000, calacademy.org.

Chinese Historical Society of America. The Chinese of America: Toward a More Perfect Union: This bilingual exhibit follows the course of Chinese-American immigration from the 19th century to today via photographs, artifacts, and historical narratives. Tuesdays-Saturdays. Free. 965 Clay, San Francisco, 415-391-1188, chsa.org.

Conservatory of Flowers. Garden Railway: 1915 Pan-Pacific: Garden Railway displays miniature replicas of World's Fair attractions. Through April 10. $8. 100 John F. Kennedy Drive, San Francisco, 415-666-7001, conservatoryofflowers.org.

Contemporary Jewish Museum. Lamp of the Covenant: Dave Lane, often described as "an outsider artist," has repurposed 6 tons of steel into a 90-foot sheath of globes, light bulbs, old tools, and other objects that hang over the museum's central lobby. Like the eternal light that can be found in every synagogue, Lane's gigantic lamp can be seen as a symbol of higher connection — both literally and figuratively. Mondays, Tuesdays, Thursdays-Sundays. Hardly Strictly Warren Hellman: Anyone lucky enough to meet Warren Hellman, or see him perform at his signature cultural creation, Hardly Strictly Bluegrass, witnessed the utter joy and humanity that emanated from his being (and his banjo). The Contemporary Jewish Museum assembles rarely-seen videos of Hellman's performances in Golden Gate Park, along with special personal possessions like a banjo signed by star performers and a jacket covered with rhinestones and a Star of David. Mondays, Tuesdays, Thursdays-Sundays. 736 Mission, San Francisco, 415-655-7800, thecjm.org.

Exploratorium. Tactile Dome: One of the Exploratorium's earliest exhibits — a pitch-black maze designed to heighten one's awareness of the sense of touch — reopens at the new location after a slight redesign. Tuesdays-Sundays. $12-$15 (in addition to regular museum admission). After Dark: Leave the kids at home — this monthly party features adult-themed science programs, performances, and cocktails. Y'know, stuff grown-ups like. Ages 18+ only. First Thursday of every month, 6-10 p.m. $10-$15. Permanent Exhibits: The family science museum's gigantic new complex is split into six separate gallery sections that focus on human behavior, senses & perception, biology, the environment, and much more — all with the Exploratorium's famously whimsical and interactive features. Tuesdays-Sundays, 10 a.m.-5 p.m. Pier 15, San Francisco, 415-528-4444, exploratorium.edu.

GLBT History Museum. 30 Years of Collecting Art That Tells Our Stories: Elisabeth Cornu curates a selection of visual art that recalls scenes from the heady, hot, turbulent days of gay life from the 1960s to the 1990s. Mondays, Wednesdays-Sundays. Queer Past Becomes Present: Multipart exhibit tracing the history of queer youth activism, exploring lost S.F. "gayborhoods," paying tribute to pioneering lesbian magazine *The Ladder*, spotlighting Bay Area HIV/AIDS organizations, and more. Mondays, Wednesdays-Sundays. 4127 18th St., San Francisco, 415-621-1107, glbthistorymuseum.org.

Legion of Honor. Bowles Porcelain Gallery: Porcelain from England and continental Europe. Tuesdays-Sundays. The Salon Doré: Recently restored, this installation recreates the extravagant French Neoclassical interior of the Hôtel de la Trémoille in Paris. Tuesdays-Sundays. 100 34th Ave., San Francisco, 415-750-3600, legionofhonor.famsf.org.

Museum of the African Diaspora. Alison Saar: "Bearing": Saar utilizes manipulated materials such as glass and tar and found objects such as sugar sacks, mops, and raw cotton to merge the historical past with contemporary bodies. The historical attachments associated with such materials provoke conversation about the burdens endured by African Americans stemming from the legacy of slavery and racial discrimination, both past and present. Wednesdays-Sundays. Continues through April 16. $5-$10. 685 Mission, San Francisco, 415-358-7200, moadsf.org.

Oakland Museum of California. Bees: Tiny Insect, Big Impact: With bee populations declining across the nation, this family friendly exhibit acts as both an introduction to these striped insects and a wake-up call about their ecological importance. Wednesdays-Sundays. Continues through July 24. 1000 Oak, Oakland, 510-238-2200, museumca.org.

Randall Museum. Meet the Animals: Live presentations about the animals who live at the museum. Saturdays, 11 a.m. Free. 199 Museum, San Francisco, 415-554-9600, randallmuseum.org.

Randall Museum @ Mission Art Center. Drop-In Science Workshop: Each week kids and parents can participate in artistic activities that illuminate some aspect of science. Saturdays, 10:30 a.m. $3-$5. Meet the Animals: Though the Randall's regular facilities in Corona Heights are temporarily closed, the animals who live at the museum will make weekly trips down to the Mission for free live presentations. Saturdays, 11 a.m. Free. Drop-In Art Workshop: Get creative with arts and crafts projects for children and parents alike. Saturdays, 1 p.m.

MONDAY 3/7

Documentary

WATCH YOUR STEP

In 2005, the UN declared April 4 to be "International Day of Mine Awareness." Of the many countries plagued by undetonated land mines — Bosnia, Cambodia, Angola, Somalia, Croatia, Rwanda, Iran, Iraq, and Egypt, where nomads refer to huge tracts of the Sinai as "The Devil's Garden" — Colombia is second in fatalities only to Afghanistan. A brutal civil war spanning 50 years has left 63 percent of its land at risk, and the government has pledged to remove all mines by 2021. In the meantime, survivors of explosions struggle to piece their lives back together. Dr. Emily Cohen Ibañez, a Columbian-American filmmaker, activist, educator, and anthropologist, is spearheading the Community Prostheses Project in Colombia where trained prosthetists will collaborate with Colombian craftspeople to produce free, functioning substitutes from readily available materials. As part of an outreach program, her feature film **Bodies at War (MINA)** about community-based rehabilitation efforts and the legacy of Colombia's conflict will be shown throughout affected parts of country, but it will be shown here first by the Health Equity Institute.

Bodies at War (MINA) screens at 12:30 p.m. at San Francisco State University, 1600 Holloway Ave., LIB 121, S.F. Free; 415-405-2540 or healthequity.sfsu.edu. ***Silke Tudor***

Meeno

Rock Talk

Courtney Love, Hole frontwoman and tabloid target, is joined by devoted collaborator Todd Almond for conversation and performance of songs from their musical stage show *Kansas City Choir Boy* at 7 p.m. at Curran Theatre, 445 Geary St., S.F. $25; 415-358-1220 or sfcurran.com.

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San Francisco Maritime National Historical Park Visitor Center. A Walk Along the Waterfront: Historic memorabilia, nautical artifacts, slide presentations, and large-scale decorative installations recreate the sights and sounds of San Francisco's bustling shipping and fishing industries in this free daily exhibit. Daily, 9:30 a.m.-5 p.m. Free. 499 Jefferson, San Francisco, 415-447-5000, nps.gov/safr.

San Francisco Museum of Modern Art (SFMOMA). Picturing Modernity: Selections from the SFMOMA Collection: An exhibition of photographs from SFMOMA's own collection that illustrate a wide range of photographic styles. Daily. 151 3rd St., San Francisco, 415-357-4000, www.sfmoma.org.

Yerba Buena Center for the Arts. Lightswarm: This suspended window sculpture turns the YBCA's glass wall into a glowing parade of sound-sensing lights that changes with the movements of nearby people and things. Through Oct. 31. Free. Murmur Wall: Located by the YBCA steps at 701 Mission, this Future Cities Lab installation lights up as it incorporates local trending search engine results and social media postings. Onlookers can offer their own contributions, which feed into the data stream, light up the sculpture, and reflect the city's volatile internet habits. Through May 31, 2017. Free. 701 Mission, San Francisco, 415-978-2787, ybca.org.

THEATER

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, $25-$130, beachblanketbabylon.com. Club Fugazi, 678 Green, San Francisco, 415-421-4222, beachblanketbabylon.com.

Foodies! The Musical: A musical comedy revue of songs and sketches that take a humorous look at the current food scene. Fridays, Saturdays, 8 p.m., $34, foodiesthemusical.com. Shelton Theater, 533 Sutter, San Francisco, 415-882-9100, sheltontheater.org.

Hair: The American tribal-love rock musical: Bay Area Musicals! continues its inaugural season with the acclaimed tribal love-rock musical, "Hair". This generation-defining musical tells the story of Vietnam-era youths awkwardly but exuberantly creating their own rite of passage through the confusion around them. Among them are Claude and Berger – a pair of friends battling against Claude's draft notice, and Sheila, who is in love with both of them, but her politically-active lifestyle leaves her little time to act on her feelings. Ultimately, Claude has to decide if the hippie life is for him or go to Vietnam. Thursdays-Saturdays, 8 p.m.; Saturdays, 2 p.m. Continues through March 12, $35–$60, 415-340-2207, info@bamsf.org, www.bamsf.org/. Victoria Theatre, 2961 16th St., San Francisco, victoriatheatre.org.

"Mighty Real": A Fabulous Sylvester Musical: "Mighty Real" celebrates the life of the original 1970's disco queen Sylvester. Directed by Wayne and Kendrell Bowman with the book written by Wayne. Wednesdays-Sundays. Continues through March 13, $35-$100. Brava Theater Center, 2781 24th St., San Francisco, 415-641-7657, brava.org.

Monday Night Marsh: Musicians, actors, performance artists, and others take the stage at this regular staging of works in progress. Mondays, 7:30 p.m., $7. The Marsh Theater, 1062 Valencia, San Francisco, 415-826-5750, themarsh.org.

"Ondine": By Katharine Sherman. Directed by Rob Melrose. Starring Jessica Waldman, Kenny Toll, Danielle O'Hare, Molly Benson, and Marilet Martinez. Through March 6. The Cutting Ball Theater, 277 Taylor, San Francisco, 415-525-1205, cuttingball.com.

Other Desert Cities: Other Desert Cities by Jon Robin Baitz, Other Desert Cities tells the story of the fictional Wyeth family – a clan led at the top by a mother and father highly regarded in old Hollywood circles and admired by Republicans for their service to and friendship with Ronald and Nancy Reagan in their heyday. The play explores the dark family secrets that threaten to destroy external and internal perceptions about the life the members lead. Through March 6, 8-10 p.m., $25, 510-499-8177, info@piedmontcenterforthearts.org, www.piedmontplayers.org/. Piedmont Center for the Arts, 801 Magnolia, Piedmont, piedmontcenterforthearts.org.

Red Light Winter: Seat of your pants Productions is honored to be presenting Adam Rapp's brilliant RED LIGHT WINTER as their first show in the Bay Area. The play revolves around two friends, Matt (Jarrod Ackerley) and Davis (Alexander Mayes), who go to Amsterdam on a mission to help Matt get over his failed relationship. Davis brings a young prostitute named Christina (Jocelyn McMahon-Babalis) to their hostel to help Matt get past his depression and a very unusual love triangle forms. A year later, Christina finds herself at Matt's small apartment in New York City, where some major reveals happen... Thu., March 3, 8-10 p.m.; Fri., March 4, 8-10 p.m.; Sat., March 5, 8-10 p.m., $20.00, 323-594-9666, seatofyourpants@gmail.com, www.theexit.org/red/#more-1816. Exit Stage Left, 156 Eddy, San Francisco, sffringe.org.

Sam and Dede: My Dinner with Andre the Giant: World premiere of Gino Dilorio's imagined meeting between Samuel Beckett and the boy who would become the world's best known wrestler. Based on true events, it's a world as absurd as a Beckett play itself. Directed by Leah S. Abrams. Thursdays-Saturdays, 8-9:30 p.m.; Thursdays-Saturdays, 7:30-9 p.m.; Thursdays-Saturdays, 2-3:30 p.m. Continues through March 5, $38, 415-798-2682, carrpool@pacbell.net, www.custommade.org. The Custom Made Theatre Co., 533 Sutter Street, San Francisco, custommade.org.

Shotz: Amios cooks up a new set of thematically linked one-act, five-minute plays that share common criteria. Second Wednesday of every month, 8 p.m., $10, amios.wordpress.com. PianoFight, 144 Taylor, San Francisco, 415-816-3691, pianofight.com.

The Unfortunates: The Unfortunates, a musical fever dream inspired by the old blues song "St. James Infirmary," tells the story of a soldier who traverses a world of nightmares to rescue an armless courtesan from the plague. Through April 10, $45-$85. The Strand, 1127 Market, San Francisco, 415-749-2228, act-sf.org.

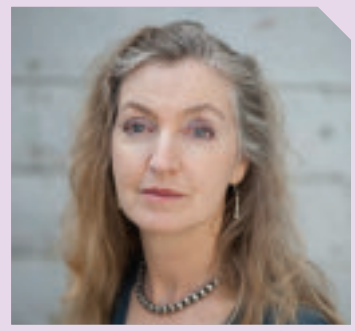
TUESDAY 3/8

Harrod Blank

Film Tribute

"A Life Well Spent: 16mm Films of Les Blank," a program of three short films by Bay Area auteur whose tender loves have included Appalachian fiddlers, flower children, gap-toothed women, garlic, and Cajun preservationists, launches two full days of cinematic regard at 7 p.m. at Roxie Theater, 3117 16th St., S.F. $10; 415-863-1087 or roxie.com.

TUESDAY 3/8



Jude Mooney

Author Talk

Rebecca Solnit, poignant essayist, well-informed optimist, tireless activist, and keen socio-political observer, discusses the significantly expanded edition of *Hope in the Dark: Untold Stories, Wild Possibilities* with KPFA Public Affairs Producer Erica Bridgeman at 7:30 p.m. at Hillside Club, 2286 Cedar St., Berkeley. $12-15; 510-644-2967 or kpfa.org.

Kevin Berne

Theater

tokyo fish story, a comic-drama reminiscent of the documentary *Jiro Dreams of Sushi*, follows the travails of a Sushi Master who must confront a fast-changing world at 8 p.m. through April 3 at Lucie Stern Theatre, 1305 Middlefield Rd., Palo Alto. $25-54; 650-463-1950 or theatreworks.org.

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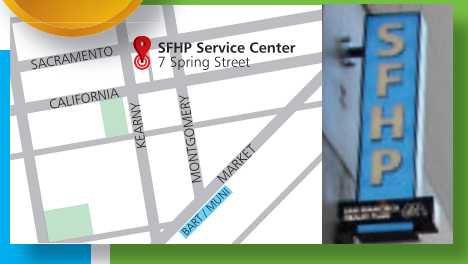

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Out of Hibernation

The restored Hibernia Bank at Jones and McAllister streets is ready for a tenant. Who will it be?

By Peter Lawrence Kane

Hibernia Bank

Jessica Christian

Winter is coming.

Winter, that is, in the sense of *hibernia*, the Latin word for the coldest season. (The Romans, upon conquering most of ancient Britannia, referred to the rainy island now known as Ireland as *Hibernia*, or the Land of Endless Winter.) Almost two millennia later, Irish migrants — whose wealth was allegedly tied to the Comstock Lode — chartered a bank in San Francisco named for their homeland, later commissioning architect Albert Pissis to build a massive headquarters just north of Market Street in 1892. The 1906 earthquake and fire destroyed virtually everything in the area, but the granite Hibernia Bank survived with only minor fire damage to its interior — although the vaults on the ground floor required a month to cool off before bank workers could inspect its contents. Amazingly, everything inside was intact.

Hibernia Bank the company is long gone, but its structure remains, having changed hands several times. (At one point, the San Francisco Police Department used the basement as office space.) Now, after a multimillion-dollar renovation by the Dolmen Property Group, the bank is back on the rental market — and after biking past it hundreds of times and wondering what exactly lay inside that Neoclassical Revival façade, this reporter got to put on a hard hat and take a peek. While my knowledgeable tour guide requested not to be quoted for attribution, the bank speaks for itself.

The bank's great hall is a magnificent relic, more train station than bank branch, with ornate skylights and a grand clock over the main vault. To fill this space, the owners are looking for the right tenant.

San Francisco's real estate market is so hot that several white elephants have come back after long periods of dormancy. But in spite of being abandoned since the SFPD moved out in 2001, and in contrast to the New Mission Theater — which suffered the indignity of becoming a futon store before becoming carpeted with graffiti — the 40,611-square-foot Hibernia Bank was relatively well-preserved. In addition to repairing a few cracks and refurbishing some plaster moldings, Dolmen's renovation involved quotidian tasks, like updating the fire control systems and the plumbing and installing an ADA-compliant elevator, but also some grander labors, like a shear wall to anchor the building to the ground in anticipation of the next earthquake. It also took four or five attempts to clean caked-on nicotine stains from the skylights.

Just off the great hall, there are several marble presidential suites, former executive offices with the original fireplaces and lighting fixtures. Upstairs, a penthouse where female employees could cook and change clothes was fitted out in 1935 — which is the endpoint of the building's period of significance, architecturally speaking — and there is almost no wood to be found anywhere. One exception: a humble-looking piece of furniture along the wall in a second floor corridor. (It's the mechanical closet for the great hall's clock, which will require periodic rewinding once it's ceremonially turned on.) At the southeast corner, the interior of the 65-foot-high dome visible to passers-by on Market Street is a castle-like chamber with small windows. It had had a false ceiling and furnishings from the 1970s when Dolmen found it, and although voices echo, it could certainly be put to creative use.

As far as basement offices go, the Hibernia's are quite grand — with vaulted brick ceilings and cast-iron columns — but also ordinary enough that a future tenant using them as a cubicle farm wouldn't feel entirely out of place. If there are secret passageways or tunnels under Market Street, they haven't been discovered. The safe-deposit vault — a cool spot for a chef's intimate pop-up — opens onto a series of small rooms the size of confessionals that could be used as phone nooks (in a corporate setting) or cocktail booths (if the building becomes a venue).

And it would be wonderful if the Hibernia Bank, whose great hall could probably accommodate around 800 people, could join the nearby Strand Theater and the soon-to-be-renovated Renoir Hotel along San Francisco's primary thoroughfare as a multi-use destination venue, midway in size between The Independent and The Fillmore. (Envisioning it as a tech-friendly co-working space, while certainly in keeping with the times, feels like a failure of the imagination, as does the idea of portioning it out among several small tenants.) Market Street has come a long way since Dolmen picked the property up in 2008, but there are drawbacks to almost any possibility, however lofty and high-minded. In my 20s, I worked as a catering bartender at Gotham Hall in Midtown Manhattan, another restored 19th-century bank of similar design. Elliptical in shape, it was an acoustical nightmare: Because ellipses have two foci, the sound waves were always out of phase. The Hibernia Bank is a quadrilateral, but footfalls still reverberate; amplified music could pose a similar challenge.

In the end, whoever signs the lease will almost certainly use the Hibernia Bank as a statement, and regard the Belgian and Italian marble wainscoting with chest-thumping pride. Taking a longer view, it's quite likely that the building's purpose will change many times over the years to come, as San Francisco's fortunes ebb and flow. And the Hibernia has another tie to city history: The Symbionese Liberation Army robbed a Sunset District branch of the institution in 1974. That building currently houses a medical clinic.

Queen of Cups

Natalie Portman's upcoming films reveal the breadth of her talent.

By Joshua Rotter

Natalie Portman in *Knight of Cups*

Melinda Sue Gordon / Broad Green Pictures

Finding your place in the world is difficult. But if you get sidetracked by Hollywood temptations — liquid breakfasts, powdered lunches, and intravenous dinners, broken up by outings to strip clubs, plastic surgeons and luxury automotive retailers — it's easy to lose yourself entirely.

That's what happens to Rick (Christian Bale), a successful screenwriter who's lived the highs and lows of hedonism for too many years, in Terrence Malick's Hollywood critique *Knight of Cups*, which opens in San Francisco March 11.

"I think that overall, he's a pilgrim, but he doesn't know what the journey is supposed to be on," Natalie Portman, who plays Rick's married lover Elizabeth in the film, told *SF Weekly*. "He doesn't know he's lost his way."

Reached by phone, the Oscar-winning *Black Swan* actress — who's still best-known for playing Queen Amidala in the *Star Wars* prequels — sounded a lot like a first lady. Specifically, Portman sounded like the breathy Jacqueline Kennedy, whom she recently portrayed in the soon-to-be-released *Jackie*, a profile of the future Mrs. Onassis in the days just after the Kennedy assassination.

While Mrs. Kennedy's philandering husband repeatedly cheated on her, in *Knight of Cups*, it's Portman's character Elizabeth who's doing the cheating. Rather than viewing her character as a woman living a lie, Portman chooses to see her as the most authentic of Rick's many lovers.

"I think each of the women has very particular personalities and circumstances," she says. "Elizabeth's scenario is very different, because she and Rick have this real connection. There's the forbidden nature of the relationship, but also it's all about authenticity. She's always talking about respecting the love, and it seems to be one of the more authentic relationships, for sure."

To lose herself in the character, Portman says she worked closely with director-producer Malick, known for 1998's *The Thin Red Line* and 2011's *The Tree of Life*.

"He gave me all these books and movies," she says. "We talked about it a lot and exchanged letters. It was actually really wonderful working with him. He encourages you as an actor, which is very empowering to create and help imagine your own character — although, of course, he has a specific shape for it in mind, also."

Having written *Knight of Cups*, Malick imagined and shaped these characters from the get-go. He based Rick's journey of self-discovery on the quests in John Bunyan's 1678 religious epic *The Pilgrim's Progress* and the "Hymn of the Pearl" passage from the apocryphal *Acts of Thomas*.

"But I think the whole concept of what he was saying with the pilgrim," Portman says, "is that you do have this path and journey and purpose and beauty within us, but it's so easy to get lost from that purpose. I think we can all sort of identify with that issue. That's what this man's journey was about."

A professional actress since she was a teenager, the 34-year-old Portman understands the difficulty of maintaining a sense of self when one can so easily become a cog in the Hollywood machine. She did so by putting her education first (though not before Star Wars) and graduating from Harvard with an A.B. in psychology, back in 2003, and lending her name and time to a number of charitable causes and political campaigns over the years.

"I think Hollywood is many worlds," she says. "The [entertainment industry] is populated by both wonderful and less wonderful people. Depending on your environment, you can definitely feel discouraged or upset by the surroundings. Of course, you can have feelings of superficiality or emptiness or all of that, I think, and want to fill it with meaningless relationships — which I think is what Rick is doing."

For her part, Portman fills her life with her family, with whom she remains close, as well as her husband Benjamin Millepied, a French dancer, choreographer and current Director of Dance at the Paris Opera Ballet and their 4-year-old son Aleph Portman-Millepied.

"For me, it has to do with having strong friendships and strong relationships with family and friends," she says. "That keeps everything focused and meaningful."

While some may find their families to be distractions from achieving their goals, Portman says hers supports her through her many achievements.

"There are obviously so many things that you can't be in control of," she says. "It's lucky to get to do a lot of things, and it's more common now for people to get to try different things in their lives. You do have a personal life and a career and are trying different things, and it's always lucky when you have friends and family around you who help support you and take the load off of you when you're overwhelmed, because it's not the kind of thing you can do alone."

feedback@sfweekly.com

Catfish Hunter

"Good Evening. How are you doing? How was your weekend?"

The message hit my OkCupid inbox around 10 p.m. last Sunday, as I was brushing my teeth before bed.

It was bland, not the sort of thing that would usually catch my attention, but I smiled through my toothpaste as I thumbed through his photos — he was seriously hot.

The term "catfish," popularized by the film and MTV documentary series of the same name, refers to people who create fake online identities in order to pursue romance through elaborate, long-form deception.

In hindsight, I should have seen the warning signs from the very first message.

He allegedly lived in San Diego — just far enough away to be inconvenient to meet up immediately — and his profile copy was generic, citing craft beer and "meeting new people" among his interests.

He had an English accent, which at one point may have counted in his favor — but in this case, it was another red flag. I couldn't help but wonder if it was real, because there was something about his voice that didn't feel like it matched up with his photos. But the fantasy he wove of a successful, attractive, dominant man with abs for days was too tempting not to entertain, even though my gut told me the truth from the get-go.

We talked on the phone twice before I suggested moving to Skype; when he logged on, he kept "having trouble with his webcam," so I couldn't see a clear image coming from his end.

That's when I had the sinking feeling that I was about to give a free cam show to a creepy old British man.

I had to put my foot down, so I bravely fought the compulsive urge to be accommodating to men who show romantic interest in me, and insisted he send me a selfie with my name written on a piece of paper — or his dick — to prove he was who he claimed to be. That's when he logged off.

The last message I received from my Catfish Prince was a panicked voicemail telling me that he had just dropped his only pen down the back of his desk and accidentally shut off his computer in the process, but he'd be right back. Then he disappeared back into the abyss of Internet, just as quickly as he came.

Once I started asking around, I discovered that a close encounter with a catfish has almost become a rite of passage for the Internet age. My friend "Joey" says he's encountered catfish in the world of online dating at least four times.

"I thought I was in a legit queer relationship throughout all four years of high school," another friend, "Ace" told me. Ace was a young, closeted queer living in Florida when she started visiting AOL chat rooms to talk to her peers about anime.

Although most of her life was plagued by scrutiny about her queer identity, she says, "There was a lot of safety online. I could be dirty and queer and then go to school and be a straight-A student. Some girls got drunk; I talked to strangers on the Internet."

Ace formed a strong bond with a "19-year-old woman from San Francisco" who called herself Lex. They spoke nearly every day, collaborated on writing projects, and even said, "I love you."

As high school graduation approached, Ace started making plans to fly out West and finally meet her online girlfriend, but Lex got squirrelly and said they had to talk.

Lex then revealed that she was not who she had claimed to be, but rather a 35-year-old lesbian named Joy Potter who was living in a sexless marriage in Portland, Ore.

"I used to have a lot of shame about it," Ace says now, "but I realized I was just a kid."

Ace stopped speaking to Lex/Joy soon after the revelation, and years later tried to follow up with a Facebook search, but "Joy" was nowhere to be found.

"I never even saw a real photo of her," says Ace, "There was no real closure."

Not every catfish victim gets a teachable TV moment; most are just left with ghosts and unanswered questions.

I tried to reach out to my own catfish one more time to let him know I wasn't mad, and to ask if he'd be willing to let me interview him in exchange for some naked selfies.

Sadly, there was still no response at the time of publication.

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Requiem for the American Dream
Not rated. Opens Friday at the Roxie Theater.

There's no leftist alive who isn't a fan of Noam Chomsky — and for good reason — but Peter D. Hutchison, Kelly Nyks, and Jared P. Scott's documentary *Requiem for the American Dream* comes across like more a greatest hits compilation than an album of new material. In a series of close-up interviews intercut with archival footage and new graphics, Chomsky lays out his "10 Principles of Concentration of Wealth and Power," which explain the methods the wealthy have used over years to make sure the distribution of that wealth stays so unequal. (One may be tempted to raise a lighter at "Manufacture Consent" as the phrase most closely associated with him — not counting the resonance that "colorless green ideas sleep furiously" has in linguistic circles, of course.) They're all interesting and well-reasoned ideas, but nothing is particularly revelatory in the days of a self-described democratic socialist running for president. Chomsky himself was never an especially dynamic speaker, particularly compared to his more personable progeny like Robert Reich, but here, he goes into full-on curmudgeon mode, particularly as he laments that kids these days are more likely to hang out in the shopping mall than the library. *Requiem for the American Dream* is valuable as a document of Chomsky while we still have him, but the people he's inspired may be his true legacy. ***Sherilyn Connelly***

The Wave
Rated R. Opens Friday at the Embarcadero Center Cinema.

There's something downright charming about the fact that Norway chose Roar Uthaug's disaster film *The Wave* as its official submission to this year's Academy Awards. Not only is it a genre the Academy pretends doesn't exist beyond the occasional technical award — such as *Armageddon*'s nomination for Best Sound Editing in '98 — but it doesn't have an original idea in its admittedly pretty head, either. Kristian (Kristoffer Joner) is a good geologist and terrible father studying seismic shifts in fjords; nobody listens to him when he realizes that a particular mountain is about to collapse, one of his fellow geologists even objecting to cutting tourist season short, as though he were the mayor of a New England summer resort town. Kristian is of course right, and when shit goes down he's separated from his wife Idun (Ane Dahl Torp) and his son Sondre (Jonas Hoff Oftebro), who are trapped in the hotel where Idun works. The special effects and scenes of destruction are top-notch, and the film even has a neat twist in Idun being more competent and heroic than her husband. But in the end, *The Wave* wants only to be big, dumb, Hollywood-style entertainment. On that level, it succeeds — even if a disaster movie cliché drinking game would lead to alcohol poisoning. (You have been warned.) ***SC***

The Incident
Not rated. Opens Friday at the Roxie Theater.

Horror movies have long been a staple of first-time directors looking to break into the industry. That's fine, but a welcome trend in recent decades has been the emergence of tightly wound science fiction movies that are poor in budget but rich in ideas. Joining the ranks of *Coherence* and *Primer* is Isaac Ezban's *The Incident*, both a remarkably coherent puzzle-box and a primer of visual storytelling. Policeman Marco (Raúl Méndez) arrests criminal brothers Carlos (Humberto Busto) and Oliver (Fernando Álvarez Rebeil) in their walk-up apartment, but when they try to walk back down they find that stairwell has become an infinite loop with no escape. Meanwhile — sorta — divorcee Sandra (Nailea Nor-

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vind) takes her children Daniel (Gabriel Santoyo) and Camila (Paulina Montemayor) on a road trip with Sandra's new boyfriend Roberto (Hernán Mendoza) — except that they keep driving in circles on the same few kilometers of road, the sun never budging. *The Incident* commits to its premise, stranding its characters in their personal hells for 35 years, going deep into the minutiae of how they survive and what it does to their bodies and their brains. The one misstep is a convoluted third-act explanation of why this impossible thing is happening; after all, the hamster doesn't need to know why it's on the wheel. ***SC***

Zootopia

Rated PG. Opens Friday at the AMC Van Ness 14, the Century San Francisco Centre 9, and the Balboa Twin.

In addition to being a crowd-pleasing Disney cartoon, Byron Howard and Rich Moore's *Zootopia* works as both a nifty detective story and a parable on institutionalized racism. In a universe in which animals have evolved beyond the roles of predator and prey — and that it was a process of *evolution* is a point the film makes early and often — Judy Hopps (Ginnifer Goodwin) is a farm rabbit who follows her dream to become the first bunny cop in the multicultural metropolis of Zootopia. Shunted to parking-meter duty on her first day by a system that doesn't believe her species can do real police work — "I'm not just some token bunny" — Judy becomes entangled with hustler fox Nick Wilde (Jason Bateman). Together, they uncover a conspiracy to play on ingrained prejudices — all foxes are dangerous and can't be trusted! — and destabilize the society. The long lead-time of animation production means it's a coincidence that *Zootopia* was released during a particularly odd election cycle in which the frontrunner openly demonizes people of color and different faiths. But it's remarkably timely all the same, and may well ruffle the feathers of the same people who objected to *WALL-E*'s politics, and who don't like to be reminded that though we may be evolved, but we're still animals. ***SC***

FILM SHOWTIMES

4-Star Theatre. *Where To Invade Next*: An expansive, rib-tickling, and subversive comedy in which Michael Moore, playing the role of "invader," visits a host of nations to learn how the U.S. could improve its own prospects. The creator of Fahrenheit 9/11 and Bowling for Columbine is back with this hilarious and eye-opening call to arms. Turns out the solutions to America's most entrenched problems already exist in the world—they're just waiting to be co-opted. Daily. *Ip Man 3*: When a band of brutal gangsters led by a crooked property developer make a play to take over the city, Master Ip is forced to take a stand. Daily. 2200 Clement, San Francisco, 415-666-3488, Intsf.com/4-star-theatre.html.

Alamo Drafthouse. *Rocco and His Brothers*: Having recently been uprooted to Milan, Rocco and his four brothers each look for a new way in life when a prostitute comes between Rocco and his brother Simone. March 4-6. *Mad Max: Fury Road*: Years after the collapse of civilization, the tyrannical Immortan Joe enslaves apocalypse survivors inside the desert fortress the Citadel. When the warrior Imperator Furiosa (Charlize Theron) leads the despot's five wives in a daring escape, she forges an alliance with Max Rockatansky (Tom Hardy), a loner and former captive. Fortified in the massive, armored truck the War Rig, they try to outrun the ruthless warlord and his henchmen in a deadly high-speed chase through the Wasteland. March 4-6. *The Witch*: A return to form for the horror genre, serving up blood-curdling fright by building a dread-inducing ambiance that will leave fans of classic horror movies screaming—for more. Rather than easy scares, *The Witch* takes its time to paint a portrait of a colonial-era family being torn apart by evil forces and the disappearance of their son and the build up pays off: long after you're done squirming in your theater seat, *The Witch* will have you looking over your shoulder. Daily. 2550 Mission St, San Francisco, 415-549-5959, https://drafthouse.com/sf/theater/new-mission.

AMC Metreon 16. *Triple Nine*: A crew of dirty cops is blackmailed by the Russian mob to execute a virtually impossible heist. The only way to pull it off is to manufacture a 999, police code for "officer down". Their plan is turned upside down when the unsuspecting rookie they set up to die foils the attack, triggering a breakneck, action-packed finale filled with double-crosses, greed and revenge. Thu., March 3. *London Has Fallen*: After the death of the British prime minister, the world's most powerful leaders gather in London to pay their respects. Without warning, terrorists unleash a devastating attack that leaves the city in chaos and ruins. Secret Service agent Mike Banning (Gerard Butler) springs into action to bring U.S. President Benjamin Asher (Aaron Eckhart) to safety. When Asher falls into the hands of the sinister organization, it's up to Banning to save his commander in chief from a horrible fate. Starting March 4. Daily. 101 Fourth St., San Francisco, 415-369-6207, amctheatres.com/movie-theatres/amc-metreon-16.

Balboa Theatre. *Singing In The Rain*: A spoof of the turmoil that afflicted the movie industry in the late 1920s when movies went from silent to sound. When two silent movie stars', Don Lockwood and Lina Lamont, latest movie is made into a musical a chorus girl is brought in to dub Lina's speaking and singing. Don is on top of the world until Lina finds out. Thu., March 3, 7:30 p.m. *Popcorn Palace*: Every Saturday at 10 a.m. $10 gets ticket plus popcorn and drink! Saturdays, 10 a.m. *Deadpool*: A cheeky-but-faithful adaptation of the Marvel Comics anti-hero, keeping the off-color meta humor that fans expect while delivering the action and laughs to a wider audience. Seriously, this movie's going to make Wade Wilson (Ryan Reynolds) the next household name when it comes to superheroes—presuming that household doesn't mind a smidge of bad words or a smattering of excessive violence by an masked lunatic mercenary. In *Deadpool*, Wade Wilson undergoes an experiment that leaves him with a warped appearance, wicked sense of humor and personal vendetta against the scientist who disfigured him. It's going to take all three, along with the help of some X-Men, to exact his revenge... but it'll be a fun ride getting there. Daily. 3630 Balboa, San Francisco, 415-221-2184, balboamovies.com.

Camera 12. Premiere of The Secret of 40 on Barco Escape: The first horror film on the Barco Escape projection system premiers at this year's CineQuest, played out on a super wide three-screen format that creates a next-gen immersive experience, something you can't get at a typical movie theater or at home. Shot on location in San Jose, The Secret of 40 is the story of Josh, devastated by the loss of his mother, who discovers an obscure ritual and performs it in an attempt to contact his mother beyond the grave. His pure intentions open unexpected doors and unleash powers beyond his control. Fri., March 4, 4:30-6:30 p.m.; Sun., March 6, 9:15-11:15 p.m.; Fri., March 11, 4:15-6:15 p.m. $8 - $11. 408-295-3378. contact@cinequest.org. conquest.org. 201 S. Second St., San Jose, 408-998-3300, www.cameracinemas.com.

Castro Theatre. *Scary Cow 28th Short Film Festival*: Scary Cow is a Bay Area co-op that makes short films using a community oriented model that empowers anyone with a passion for the art. We believe that the best way to learn filmmaking is by making films with like-minded enthusiasts. With over 250 shorts screened to date, filmmakers continue to shine with several entries on the film festival circuit. We give back to our members and have awarded over $250,000 in budget money to date. So come support emerging filmmakers and vote for your favorite films. There's something for everyone! Sat., March 5, 2 p.m. www.scarycow.com/. 429 Castro, San Francisco, 415-621-6120, castrotheatre.com.

Clay Theatre. *Howl's Moving Castle*: Hayao Miyazaki's animated adventure brims with imagination, humor, action and romance. In Japanese with English subtitles. Fri., March 4, 11:55 p.m.; Sat., March 5, 11:55 p.m. *Embrace of the Serpent*: A mystic Amazonian shaman serves as a guide to ethnographic explorers in this Academy Award nominee for Best Foreign Language Film. Daily. 2261 Fillmore, San Francisco, 415-267-4893, www.landmarktheatres.com/san-francisco/clay-theatre.

Embarcadero Center Cinema. *Brooklyn*: A young Irish immigrant (Saoirse Ronan), navigating her way through 1950s Brooklyn, must choose between two countries when her new vivacity is disrupted by her past. Daily. *45 Years*: The marriage of Kate (Best Actress nominee Charlotte Rampling) and Geoff (Tom Courtenay) is called into question by an unexpected discovery. Daily. *Only Yesterday*: A woman visits her family in the countryside, bringing back memories of her youth and wondering if she has been true to the dreams of her childhood self. March 4-10. *Anomalisa*: Michael Stone, husband, father and respected author of "How May I Help You Help Them?" is a man crippled by the mundanity of his life. On a business trip to Cincinnati, where he's scheduled to speak at a convention of customer service professionals, he checks into the Fregoli Hotel. There, he is amazed to discover a possible escape from his desperation in the form of an unassuming Akron baked goods sales rep, Lisa, who may or may not be the love of his life. Daily. *The Wave*: When a mountain begins to collapse into a fjord, every soul in a Norwegian resort town has ten minutes to get to high ground before a massive tsunami hits. March 4-10. 1 Embarcadero Center, San Francisco, 415-267-4893, www.landmarktheatres.com/san-francisco/embarcadero-center-cinema.

Exploratorium. *Saturday Cinema*: Weekly thematic film screenings presented in the Kanbar Forum by the Exploratorium's Cinema Arts program. Saturdays. Free with museum admission. Pier 15, San Francisco, 415-528-4444, exploratorium.edu.

Opera Plaza Cinema. *Son of Saul*: A Hungarian Jew, forced to work at a WWII prison camp, tries to secure a proper burial for the body of a boy he believes to be his son. Academy Award nominee. Daily. *Ingrid Bergman: In Her Own Words*: Home movies, letters, diaries and archival interviews highlight the personal life of Swedish actress Ingrid Bergman. Daily. *A War*: A Danish commander and his soldiers are caught in heavy crossfire, leading to a decision that has grave consequences. Academy Award nominee. Daily. 601 Van Ness, San Francisco, 415-267-4893, www.landmarktheatres.com/market/SanFrancisco/OperaPlazaCinema.htm.

Presidio Theatre. *Zootopia*: From the largest elephant to the smallest shrew, the city of Zootopia is a mammal metropolis where various animals live and thrive. When Judy Hopps (Ginnifer Goodwin) becomes the first rabbit to join the police force, she quickly learns how tough it is to enforce the law. Determined to prove herself, Judy jumps at the opportunity to solve a mysterious case. Unfortunately, that means working with Nick Wilde (Jason Bateman), a wily fox who makes her job even harder. Daily. 2340 Chestnut, San Francisco, 415-776-2388, Intsf.com.

Roxie Theater. *The Last Man On The Moon*: When Apollo astronaut Gene Cernan stepped off the moon in December 1972 he left his footprints and his daughter's initials in the lunar dust. Only now, over forty years later, is he ready to share his epic but deeply personal story of fulfillment, love and loss. Cernan's burning ambition carried him from a quiet Chicago suburb to the spectacular and hazardous environment of space, and ultimately, to the moon. But there was a heavy price to be paid along the way. Sharing home movies, scrapbooks and intimate moments with his closest friends and family, he brings spine-tingling experiences to the big screen more vividly than any moonwalker has done before. Through March 6. *Who's Driving Doug*: A sheltered college student Doug (RJ Mitte of "Breaking Bad") changes his life forever when he hires an underachieving driver SCOTT (Ray William Johnson of "Equals Three"). In order to escape his oppressively loving mother (Daphne Zuniga), Doug agrees to go on a spontaneous road trip with Scott and his college crush Stephanie (Paloma Kwiatkowski of "Bates Motel"). At the height of the journey, a tragic series of events tests their bond and opens the road to self discovery. Drugs, gambling, and romance await the three friends in this honest American coming of age drama. Through March 3. *A Life Well Spent: 16mm Films of Les Blank*: A screening of three films from Les Blank's extensive collection, projected in its original format, 16mm. The films include: *Sprout Wings and Fly*, *Gap-Toothed Women*, and *Spend It All*. Tue., March 8, 7 p.m. *Noam Chomsky: Requiem For The American Dream*: The definitive discourse with Chomsky on the defining characteristic of our time – the deliberate concentration of wealth and power in the hands of a select few. Through interviews filmed over four years, Chomsky unpacks the principles that have brought us to the crossroads of historically unprecedented inequality – tracing a half-century of policies designed to favor the most wealthy at the expense of the majority – while also looking back on his own life of activism and political participation. March 4-10. 3117 16th St., San Francisco, 415-863-1087, roxie.com.

Sundance Kabuki Cinemas. *How To Be Single*: After four years of college, young Alice (Dakota Johnson) decides she needs a break from her long-term boyfriend Josh. Excited and ready for new challenges, the eager grad moves to New York to take a job as a paralegal. Helping her navigate her way through an unfamiliar city is Robin (Rebel Wilson), a fun-loving, wild co-worker who enjoys partying and one-night stands. With Robin as her freewheeling guide, Alice can now learn how to get free drinks, meet men and enjoy the single lifestyle. Daily. *The Revenant*: While exploring the uncharted wilderness in 1823, legendary frontiersman Hugh Glass (Leonardo DiCaprio) sustains injuries from a brutal bear attack. When his hunting team leaves him for dead, Glass must utilize his survival skills to find a way back home to his beloved family. Grief-stricken and fueled by vengeance, Glass treks through the wintry terrain to track down John Fitzgerald (Tom Hardy), the former confidant who betrayed and abandoned him. Daily. *Whiskey Tango Foxtrot*: In 2002, cable news producer Kim Barker decides to shake up her routine by taking a daring new assignment in Kabul, Afghanistan. Dislodged from her comfortable American lifestyle, Barker finds herself in the middle of an out-of-control war zone. She finds some solace after meeting Tanya Vanderpoel, a fellow journalist who takes the shellshocked reporter under her wing. Amid the militants, warlords and nighttime partying, Barker finds the strength she needs to succeed as a correspondent. Daily. 1881 Post, San Francisco, 415-346-3243, sundancecinemas.com/kabuki.html.

Vogue Theatre. *Eddie the Eagle*: Cut from the Olympic ski team, British athlete Michael "Eddie" Edwards travels to Germany to test his skills at ski jumping. Fate leads him to Bronson Peary, a former ski jumper who now works as a snowplow driver. Impressed by Edwards' spirit and determination, Peary agrees to train the young underdog. Despite an entire nation counting him out, Eddie's never-say-die attitude takes him all the way to a historic and improbable showing at the 1988 Winter Olympics in Calgary, Alberta. Daily. 3290 Sacramento, San Francisco, 415-346-2288, voguesf.com.

Yerba Buena Center for the Arts. "The Sprawl": A video installation covering the propaganda of misinformation on the internet. Through April 3. $10. 701 Mission,

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Mildly Authoritarian

Another week, another fancy Mid-Market debut. But it's not just small plates!

By Peter Lawrence Kane

Smoked sablefish "cioppino" broth with angel hair pasta, parsley juice, and Penn Cove mussels.

Emma Chiang

Mid-Market has become dizzying. Once home mostly to Brutalist superblocks and weedy holes in the ground, formerly desolate stretches of San Francisco's main drag now brim with a previously unthinkable density of upscale restaurants — much of it due to a corporate tax break. If Twitter tanks, we'll still have the neoliberal legacy of the Ed Lee administration in the form of Bon Marché, Alta CA, Dirty Water, and several others.

Now add Cadence to that list. It's attached to and shares a kitchen with jazz bar Mr. Tipple's Recording Studio (which opened earlier this year) and with its wooden whalebone and retro-futuristic "teacup" booths, it looks Kubrick-esque by way of Tokyo's Expo '70 world's fair. And in spite of stiff competition for our attention, the food is just as visually compelling as the unique interior.

There are two ways to eat here, a la carte or doing things the chef's way. At $55 per person, with optional $35 beverage pairing, Chef Joey Entelerio's four-course chef's menu falls somewhere toward the lower-middle end of such things, in terms of value. (It's not quite Trestle's freakishly inexpensive three-course prix fixe, but if you and a date each order Cadence's two variations, "In the Ground or From a Stem" and "Above Ground or From the Water" you can almost convince yourself you chowed down on eight courses.) Nothing is especially large, but the presentation is flawless up and down. In other words: Get the chef's menu.

You won't need to start with a cocktail, but if you do — and you're a sucker for obscure liqueurs — the New Point is worth your time. A mix of Scotch, Punt e Mes, and a bit of absinthe, it also contains génépy, an aperitif from Savoy that's midway between the Green Fairy and Chartreuse. It'll help you out if you ate a big lunch.

Not counting a cauliflower cappuccino amuse bouche with candied kumquats as the first nibble, the first Above Ground bite was the best bite. With the texture of a less-chewy octopus, this Passmore Ranch sturgeon came served with its caviar and topped with a piece of sourdough as thin as a microscope slide that was dusted, in turn, with grains of its own starter. Balancing out the yeasty funk was a little ball bearing of sweet compressed pear, and together with the pear eau de vie and Dolin Blanco cocktail — garnished with another chunk of compressed pear — the center of gravity unexpectedly shifted away from the fish. It's brilliant.

Its vegetarian counterpart was a plate of glazed baby carrots with candied walnuts, which sounds as sweet as a dessert, but the wild rice aioli kept things savory. (The paired cocktail brought back the kumquat, this time as a thin ring around the ice cube.)

While I liked round one best, the fairest way to refer to most of what came after would be "only marginally less fantastic." I was totally gaga for a fettucine with turnip beurre fondue with cocoa nibs and rye bread. Nibs are San Francisco's overused ingredient du jour, but they were hard to detect underneath the turnip and rye, and you have to award bonus points for taking that risk. (Pairing it with an unctuous, Chardonnay-like white was pretty spiffy, too.) Its counterpart, a hearty crypto-cioppino made with smoked sable and angel hair, had an unbeatable texture. However pretty it looked on the plate, I was on the fence about the garnish of parsley juice, which has that unshakable health-nut dimension — although the literal sour note was the wine, an overly acidic Verdicchio that even a pasta dish this dense couldn't calm down. (As a rule, Cadence's wine pairings felt even more avant-garde than the food.)

Cadence
1446 Market St.
415-851-8561 or cadencesf.com
Hours: Mon-Sat, 5-10 p.m.; Sun, closed.

Sunchokes, too, are overused, but roasted alongside a few slices of perfectly cooked rib-eye on the third course, they're better than almost any conceivable potato preparation. What tied this plate together was the liberal use of heavily salted sunflower seeds; as with the pear on the sturgeon dish, it's pretty impressive that something so prosaic could be the shining star.

Vegetarian dish No. 3 consisted of braised beets with roasted hen-of-the-woods mushrooms and tangy pickled greens. A bit wilted-looking in comparison to the architectural adventures of the prior courses, it would never wean me off of meat, but ultimately, Entelerio's formula of playing with different aspects of the same basic ingredient (or messing with its constituent parts) succeeded at what I sense he's out to do. There's a hint of molecular gastronomy's obsession with deconstruction here, but never so much as to turn things into discomfort food, or a showoff-y exercise in formalism.

For dessert, the texture of granita — chicory or otherwise — is never going to be my favorite thing. (Grainy frozen water, yum-yum!) But combined with banana pudding and a banana gelée, it looked as crystalline as a geode — and hey, when the flavor's there, it's there. The milk chocolate crémeux and passion fruit sherbet had none of the visual boldness, but the flavor was spectacular (if predictably so).

"Predictably spectacular" sounds like the very definition of unfair criticism, an imposition of impossible standards, casually met. But Cadence is at its best when aiming higher than gratification. The mildly authoritarian nature of a chef's menu suits it well — and you can't help but cheer on dishes that are so consistently inventive when the worst that can happen is that they end up being "merely" delicious. Entelerio draws the arrows; it's our job to follow them.

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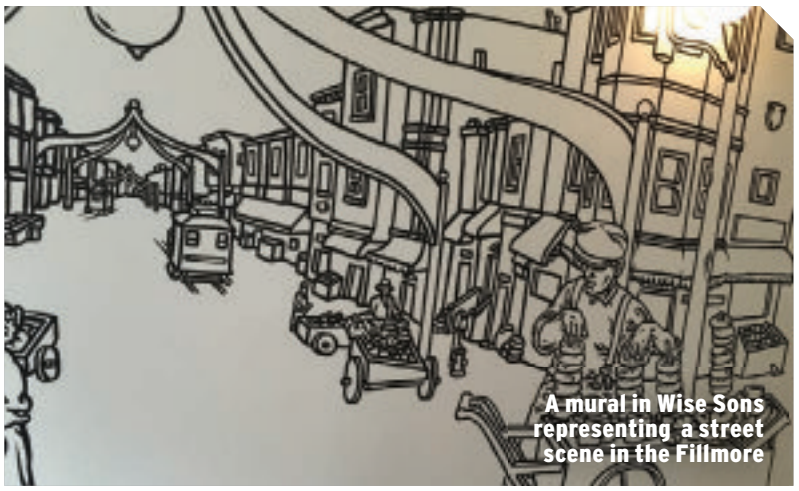

A mural in Wise Sons representing a street scene in the Fillmore

Peter Lawrence Kane

The Coffee Revolution Advances

By Peter Lawrence Kane

San Francisco's love affair with high-quality coffee shows no sign of stopping. If anything, the proliferation of gorgeous, third-wave cafes and roasteries is accelerating, as our budding chains have graduated to opening statement locations with impressive food menus — up to and including some high-quality bagels.

Blue Bottle Coffee

The lines are usually out the door, or down the block, or wrapping around the curvature of the earth in some way, but Blue Bottle added some healthful options to its eggy breakfast lineup. Starting with the Mint Plaza location — as well as in the W.C. Morse Building in Temescal and in Palo Alto — the 14-year-old coffee pioneer has rolled out chia pudding ($7), bacon-and-thyme scones ($3.50), and overnight oats with dried fruit ($6). For lunch, there's a $7 bowl of pumpkin soup with pepita labneh.

Réveille

Six years ago Réveille's Tommy and Chris Newbury were selling coffee from a repurposed DHL truck north of the FiDi. The success of a standalone café on Columbus Avenue and a second location in the Castro have yielded a bigger Réveille in Mission Bay (610 Long Bridge Ave.) that puts its sisters to shame. Here, in addition to pour-over Costa Rican Tarrazu and the full panoply of beverages, there's strozzapreti ($12), a salmon tartine ($11), a flat-iron steak salad ($16), and even a cage-free fried chicken with cheddar, cornbread, and slaw ($18).

Weaver's

It's not especially new, having opened more than a year ago, but the Weaver's Coffee & Tea inside Fitness SF at 2301 Market St. has a coffee drink that deserves some attention. A "Jumper Cable" sounds like another name for a depth charge, red-eye, or a Mad Max, but it's an Americano made with coconut oil, vanilla, and butter. The oleaginous mouthfeel won't be to everyone's liking, but it's an unusual, flavorful drink that can't properly be called sweet — no precious latte art necessary.

Coffee Cultures

Jason Michael Paul co-founded Coffee Bar nearly a decade ago, and went on to create Coffee Cultures at 225 Bush St. (a former home of *SF Weekly*!). A walk-through of the forthcoming Coffee Cultures No. 2 (1301 Mission St.) revealed a bar-café that will surely please the art students who inhabit the micro-units upstairs in The Panoramic. With two barista stations, affordable wines by the glass, plenty of cheeses and salumi, and some sexy wheatpasted poster art, this will be their Peach Pit. And as the first West Coast client of North Carolina roaster Counter Culture, Coffee Cultures stands to benefit when the company opens up in Emeryville: "Now, not only are we getting the best coffee, but we're getting it fresher," Paul said.

Wise Sons Bagels

Back in the day — in 5771, by the Jewish calendar — Wise Sons began as a pop-up operating out of Coffee Bar. It's since branched out to 24th Street, the Ferry Building, the Contemporary Jewish Museum, and now the long-awaited bagelry in the Fillmore is open, too. An expected production of around 1,500 bagels daily, many of them dressed with smoked salmon or smoked trout salad — glosses over the rugelach, the mandel bread (think biscotti), and other Jewish pastry. That California flag on the pole outside? It's there to declare independence from New York State's undeserved reputation as the sole province of the bagel. Eureka!

» p36

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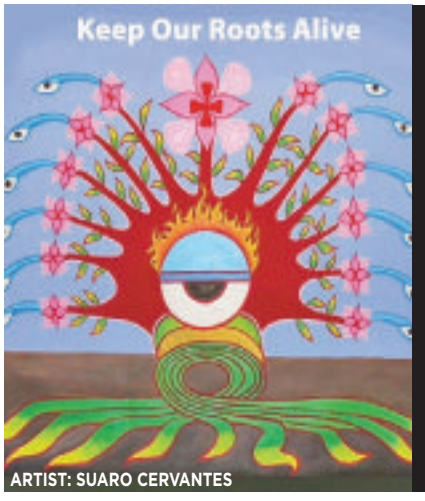

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Fresh Eats from p34

Hungry Babes SF Combats Empty Bellies With Monthly Pop-Ups

By Zoe Ferrigno

"When I think of San Francisco, there are two things that come to mind," Patricia Lee says. "The thriving food industry, and the amount of poverty that you see on the streets."

Lee, 27, has been working in restaurants since she was a teenager, and she wants to see the gap between those two stark realities closed. Last year, along with three other young women working in the industry (Neda Baraghani, 32; Lidija Ristic, 27; and Sara Nelson, 25), she formed Hungry Babes SF, an organization dedicated to both putting on exciting culinary events and combating hunger in San Francisco. The idea was formed during the friends' frequent sumptuous dinner dates.

"We'd order the whole menu," Lee says. "The concept of 'too much food' didn't exist."

Eventually, they began discussing ways to marry their shared passions for food, wine, and activism. "We wanted to do something that would affect our community in a positive way," she says.

They came up with the idea for a series of monthly pop-up dinners, with a planned launch this spring. Partial proceeds from each event will be given to local charities that address hunger and homelessness in the Bay Area, and each event will feature a rising female chef at the helm.

"There are so many amazingly talented, strong women in our industry," Lee says. "We want to showcase that."

With a background in casual fine dining, Lee wants these pop-ups to feel elevated yet accessible: "We want it to be fun. We want guests to wear whatever they want," she says. "Just maybe no flip-flops."

To help realize their plans, the Babes are throwing a fundraising dinner party on Sunday, March 6 from 5 to 9 p.m., in The Upstairs at Central Kitchen (3012 20th St.), a private event space tucked above Trick Dog bar. All four Hungry Babes will be there, serving up tacos and pouring their favorite wine and beer, while DJ Lacy Lust spins tunes. Admission is $25 at the door.

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Gettin' Drunk With: Valerie Luu and Katie Kwan of Rice Paper Scissors

By Peter Lawrence Kane

Valerie Luu and Katie Kwan are a little late meeting me at Li Po Cocktail Lounge in Chinatown on a Friday evening just after Lunar New Year. They were sitting in the car waiting for a parking space to cease being a commercial loading zone.

"We were just reflecting on grandmas," Luu says. "I'm going to take my grandma out in a convertible this weekend. Hop-on, hop-off — only it's cheaper because it's just me, driving. Bring a blanket or two, the top is gonna be down, Grandma. Bundle up!"

Luu and Kwan adore old people. They're the proprietors of Rice Paper Scissors, the Vietnamese pop-up café that turned five years old this Lunar New Year. A longtime lunchtime fixture inside Brick & Mortar Music Hall in the Mission, Rice Paper Scissors is currently a Thursday evening pop-up at Mojo Café on Divisadero Street, as Luu and Kwan work out the menu for their future permanent home. Their shared kitchen is in a part of the Tenderloin that Luu considers to be filled with "the ghosts of chains past," namely McDonald's and Chevy's.

"I have a standing date at Chevy's," she says. "For strawberry margaritas and crab quesadillas. I love the whole Chevy's menu."

For skilled chefs well known for vegan smoked duck, pork and tapioca noodle soup, and several types of banh mi, Kwan and Luu love mass-produced junk food about as much as they love senior citizens. When a previous attempt at rewarding themselves after a long day with a field trip to a Chevy's in Emeryville met with failure, they headed back to the city, to eat at Top of the Mark instead.

"I was like, 'Where else are we going to get a white person quesadilla?'" Luu says. There, they saw a "badass lady wearing shades and pearls" and felt compelled to say hello.

"We were like, 'Who is this Jackie Onassis lookalike?'" Luu says. "We go to Tonga Room afterwards and she's behind us in line. We were like, 'We just saw you at Top of the Mark! What's going on?' She said she was taking a trip down memory lane."

"We sent her a drink," Kwan says. She's drinking a Chinese whiskey that she compares favorably to mothballs, another smell associated with certain older folks. (It certainly tastes nothing like bourbon or scotch.) Luu is sipping Fernet, and I'm drinking a Chinese Mai Tai — Li Po's specialty and a drink that Anthony Bourdain once singled out as a Chinatown must-have. (He also had strong praise for Rice Paper Scissors.)

Kwan is crestfallen that the surly bartender she swears is an Ed Lee lookalike — minus the mayoral grin — isn't working tonight. It's her personal goal to get him to crack a smile. She had similar luck in the past with a notoriously unfriendly Zeitgeist bartender who hated her inability to pronounce "Leffe" to his satisfaction. She eventually won him over after he came to Brick & Mortar for a banh mi — but not before a bizarre battle over recliners at Stuff, the secondhand store on Valencia Street.

"I sat down in one, and this other guy comes up in the other," Kwan says. "I was like, 'He's going to take my recliner! Oh my God, it was the bartender from Zeitgeist, the really mean one. I'm going to have to fight with this guy over this chair?' He's like, 'Are you going to buy that?' So I just don't get up for about 30 minutes, while he's trying to measure the other one. Finally, I just dragged my butt towards the cash register: 'I'll take this one!' Now I have his chair twin."

We order a second round, clinking cheers to Lunar New Year. Kwan spent one Tet in Saigon, burning her calf while riding mopeds and hoping to find a restaurant that served dog. (She made fast friends with savvy English-speaking foodies who ran adventure tours, but it's customary for people to visit their families for New Year's.)

"They all went home," she says. "The Chinese have a saying: 'It doesn't matter if you're rich or poor, you go home during New Year.' It rhymes in Chinese. So we weren't able to find it. That was before I had a dog, and now that I have a dog I'd feel different."

In San Francisco, she and Luu cruise various holes-in-the-wall, from questionable Western Addition pizzerias to obscure Mission pupuserias, eating things most people might consider a dare, and taking notes for their future restaurant.

"We want our vibe to be like, 'Someone loves you,'" Kwan says. "You feel comfortable, welcome, warm, cozy. Not too fancy. Something unexpected all the time."

They're particularly in love with a Vietnamese coffee shop in the T.L. with a secret menu. "Any place you see middle-aged Vietnamese dudes drinking coffee on the sidewalk, I'm like, 'OK, gotta go hang out for awhile.'" Luu says. "It's the closest you'll get to that Vietnam café culture, the loitering-chilling culture."

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TUE 3/15 BATCAVE SF
WED 3/16 COMMUNE: KING WOMAN
THU 3/17 ST PATTYS PUNK BASH XV: VKTMS, BARFEEDERS
FRI 3/18 LA GENTE

Keepin' It Weird

Electronic musicians Baths would rather sound unconventional than run-of-the-mill.

By Jessie Schiewe

David Michael Cortes

It's the middle of the day in the middle of the week, and 26-year-old Will Wiesenfeld is sitting in his West Los Angeles apartment, staring at his computer. His cat, Pluton — a domestic short hair with dark lines around his eyes — lies on the desk next to the humming machine. As his master roves Hot Wire for a hotel room to stay in during an upcoming tour, Pluton appears to roll his eyeliner-lined cat eyes.

Master and cat post up at this desk on the regular. This is where Wiesenfeld, who performs under the name Baths, concocts his music. This is where the magic happens. Or rather, this is where the weird and different happens.

"A lot of the time, I'll make a song that I'm super stoked on and end up hearing something that sounds really similar to it and be really disappointed and have to start something new," Wiesenfeld says. "That's my end goal with making music: To make what I don't tend to hear in pop music."

To understand Baths' experimental electronic pop, one must first understand where and how Wiesenfeld makes music. A pianist since childhood, he taught himself how to play the guitar, upright and electric bass, and viola, as well as numerous other tools (like pens and scissors) that he turns into instruments. Baths stitches together myriad sounds culled from production software, live instrumentation, and field recordings. An avid sound collector, he has woven found sounds, including a head of lettuce broken in half, the rustling of blankets, running water, and the chattering of children into his songs. Though this may come across as the sonic equivalent of donning rainbow hair in the name of being different, Wiesenfeld says using oddball samples is more a matter of necessity than an attempt to stand out.

"It's never something I think about, like, 'Oh, what kooky thing can I add next?'" he says. "It's always contextual and working towards whatever the emotional feel of the song is. I might need a texture that is harsh or a texture that is soft. Or something that sounds stretched or slow. That's sort of how I think of it."

While writing "Incompatible," a song about a spiteful lover reflecting on his first boyfriend, Wiesenfeld (who is openly gay) decided he needed a texture that was dark and heavy — something that sounded like stones. To capture this sound, he and his brother ventured out one afternoon in 2012 to the northern tip of De Soto Avenue in the San Fernando Valley to roll, drop, clank, and otherwise play with rocks. Listen closely to "Incompatible" and you can hear the faint sound of thudding, heavy objects in the background.

Under the name Baths, Wiesenfeld has produced two albums, one EP, and one "fake" album ("It doesn't count," he says. "It's just random stuff that was going to sit in my computer if I didn't put it out."). He prefers recording and working at home studios, like his current bedroom set up, which he says is his best working space to date. "It's interesting to be living and recording exactly where I want to be," he says, betraying his "greater Los Angeles" origins.

Wiesenfeld grew up in what Angelenos colloquially call "the Valley," which, for those unacquainted with the area, simply means the suburbs. Despite the mundane, cookie-cutter reputation that the 'burbs get (and generally deserve), Wiesenfeld says he enjoyed growing up on the outskirts of the city, if only because it imbued him with an eagerness to discover and create new things.

"I don't know if I would have had that intensity or that longing for other things," he says. "I think I became really independent as a result of wanting more."

He started recording music around the age of 12 and credits his decision to become a musician — as well as his weird, off-the-wall sound — to the Icelandic singer-songwriter Björk. "Hearing Björk solidified that there was a place for weirdness in the world of popular music that I didn't know existed," he says. "From that point on, I was like, 'I need to try to make music that's different and feels special.'"

Wiesenfeld began his first project, [Post Foetus], while in high school, and a second, more ambient project, Geotic, soon thereafter. Though he continues making music under the name Geotic, he abandoned [Post Foetus] for Baths around 2008 because he wanted to start fresh and mark his growth as an artist.

"I was at the stage in my life where I wanted to have something that was more of a career stamp kind of band name that I could carry out forever," he says. "[Post Foetus] was too weird for me. It was not something that I could see myself having to repeat to people professionally."

He named his new project Baths simply because he likes taking baths and calls himself "a water-oriented person." (Coincidentally, sounds of water feature prominently in Bath's records; his EP is even called *Ocean Death*.)

Based solely off his work as [Post Foetus], Wiesenfeld was invited to DJ at the famed Los Angeles party Low End Theory, and eventually became a regular guest artist there. He signed to the downtown L.A.-based label Anticon Records in 2009 and released his debut album, *Cerulean*, a year later. It's a bizarre mash-up of traditional and non-traditional sounds, layered with Wiesenfeld's looping quavering and whispered vocals, heavy beats, and trippy, unorthodox rhythms.

Baths

While recovering from a debilitating bout with E. coli in 2013, he worked on his second album, *Obsidian*, which is much darker and moodier than its predecessor. Though his voice was weaker the second time around, Wiesenfeld, who taught himself how to sing, was much more confident with his singing capabilities by that time, which is evident in the more vocal album.

It's now been three years since Baths's last full album and Wiesenfeld says he's hard at work on a third. "Touring itself has been great," he says. "But I'm just dying to have new material to perform. So I'm working really hard to make a new record."

jschiewe@sfweekly.com

Baths plays with M. Geddes Gengras at 9 p.m., Saturday, March 5, at The Independent. $20; theindependentsf.com.

Who's That Guy?

Jackson Phillips, a.k.a. Day Wave, catapults into the indie-pop scene.

By Jessie Schiewe

Day Wave

Pooneh Ghana

If you attended a Noise Pop Festival show this year, you probably skimmed (or at the very least saw) one of the many pamphlets that staff scatter around each venue. This year's festivities included almost 200 acts, including big names like Drive Like Jehu, American Football, Carly Rae Jepsen, and Vince Staples.

But none of those artists made it on the cover of the Noise Pop pamphlet. That hallowed position went to a tousle-headed twentysomething wearing a letterman jacket.

If you find this surprising, you should. Jackson Phillips, who performs under the name Day Wave, is still relatively new to the low-fi, indie pop scene. Though he studied jazz drumming at Berklee College of Music and played synthesizer for a band called Carousel, he's only been making music as a solo artist for the last year and a half. He hasn't gone on any tours or even released an album, either — just one EP (*Headcase*) with a second one dropping March 4. Compare Day Wave to Metric, another band that performed at this year's Noise Pop and that has released half a dozen albums in almost 20 years, and this makes no sense.

Then again, maybe it does. Though Phillips is a newbie, he's also an overnight success. The release of *Headcase* last summer launched Phillips into the limelight, and earned praise and admiration from music publications like *Noisey, Stereogum, The Fader,* and *Billboard*, as well as significant radio play from Apple Beats 1 and Sirius XM. He started out unsigned, putting his EP on iTunes and Spotify himself, but has since signed with three different record labels. In less than a year, his tracks have been heard more than half a million times on Spotify. Even Mark Hoppus from Blink-182 has given Day Wave a shoutout on Twitter.

"It's pretty surprising," Phillips said in a recent interview with *SF Weekly*. "I didn't have anything behind it, like marketing or anything. I just kind of put it out there and was like, 'Oh, I wonder what will happen.' "

Phillips, who grew up in Marin, lived in Los Angeles for a few years after college before moving to Oakland in August 2014. At the time, he already knew he wanted to pursue a solo project, and moving to the Bay Area was an integral part of his plan.

"I wanted to live somewhere where I felt a little less distracted," he said. "I felt like I had to sort of displace myself from all the fun that came with living in Los Angeles, so that I could actually just focus and do work."

For the next year, he holed up in his apartment, listening to his favorite records, teaching himself how to play guitar, writing songs, and recording new material. Phillips created what he calls his "first batch" of music during that time, which he later spliced up into two EPs: *Headcase* and the forthcoming *Hard To Read*.

But before he could release any of his new material, he had to come up with a name. "I was writing down band names in my notebooks and I was like, 'Dammit! I can't come up with any good ones,'" he said. "I was really fed up with doing it, so I asked one of my roommates to listen to my songs and write down whatever he thought it sounded like. He was coming up with names like Sunny Beach and all these really basic names, but one of them was Day Wave. And I was like, 'Actually, that one's not that bad.'"

Not only did Phillips like the sound of the name, but it passed his four-part test: It was easy to say, easy to spell, and no other results came up when he Googled or hashtagged the name.

Day Wave's resulting sound is a fusion of dream pop and indie rock, coated with a thick layer of analog fuzz (created by the fact that Phillips records first to tape before transferring the tracks to digital format). Like *Headcase*, *Hard To Read* is layered with bleary guitar riffs, delicate drumming, and sun-dappled pop synths that will make you long for summer in the depths of winter.

Also a self-taught singer, Phillips taps into a number of relatable experiences and human emotions in songs that run the gamut from self-reflection and disappointment to feelings of loss and mental stagnation. He produces, mixes, and masters all of his own material, because that way he doesn't "have to worry about anyone else holding me back."

Phillips played his first show as Day Wave in spring 2015 at Rickshaw Stop as the opener for the Tulsa, Okla. band The Doldrums. It was his first time playing guitar onstage, and he admitted he was "still trying to figure out how to sing and play guitar."

Coincidentally, Phillips' Noise Pop show this year was also at Rickshaw Stop — but this time around, it was a different story. Backed by four musicians, Phillips confidently grabbed the mic as he opened with the lead track on *Headcase*, "Nothing At All." Strumming the guitar like a pro, Phillips' voice rang loud and clear as he belted the hook, "What am I good for? / Somebody tell me / Cause I don't know anymore."

jschiewe@sfweekly.com

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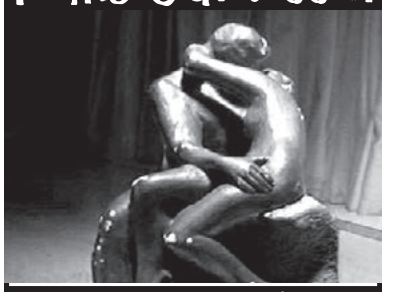

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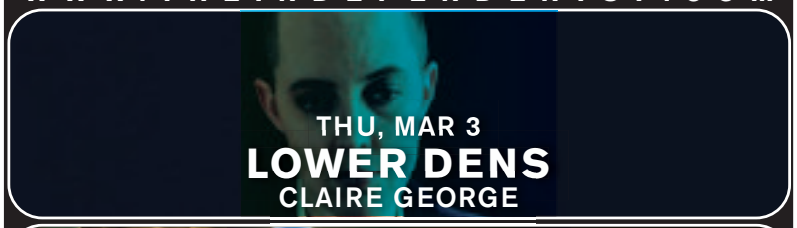

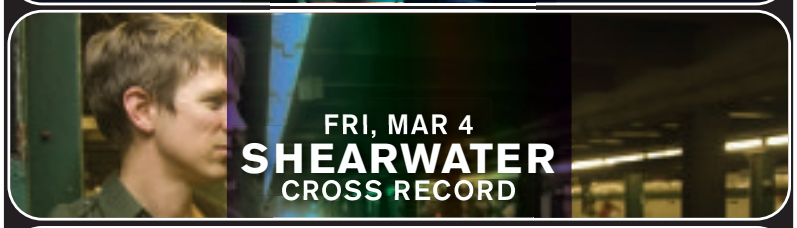

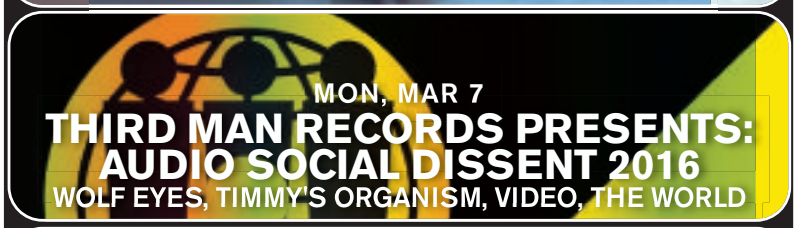

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Top Five Parties in San Francisco This Week

Plus Record Label Spotlight

By Chris Zaldua

2006 doesn't *seem* that long ago, but a decade is an age. In 2006, the iPhone did not yet exist; San Francisco was just beginning to recover from an economic hangover induced by a bursting tech bubble; Dubya was president; and Lights Down Low launched as a small local party at 222 Hyde (now The Basement). Ten years is a long time, especially in party years.

Celebrating the occasion are Skream and Jamie Jones, two artists with very different histories who now share a common approach. Skream was one of dubstep's early stars — in fact, his tune "Midnight Request Line" may remain the genre's defining moment — but gave way to tech-house, Jamie Jones' trademark sound. In fact, Jones' slick, glossy productions and seamless DJ sets (alongside those of countrymen Lee Foss and Damian Lazarus) made tech-house a global dancefloor phenomenon, turning a steady stream of new listeners onto the wonders of dance music.

Jones commonly headlines festival stages these days — even Mezzanine is a relatively intimate place to see him. Prepare accordingly.

Corina Marie Howell

Lights Down Low's 10 Year Anniversary with Jamie Jones and Skream at Mezzanine, 10 p.m.-3 a.m. Friday, Mar. 4. $30-$40; mezzaninesf.com.

OTHER WORTHY PARTIES THIS WEEK

The Gathering presents DJ Sneak and Robert Dietz at The Factory, 10 p.m.-5 a.m. Friday, Mar. 4. $20-$25; facebook.com/TheFactorySF.
"We heard you liked local DJs – so we got you some local DJs." That seems to be the motto of The Gathering's latest party. Sure, it's headlined by self-proclaimed "House Gangster" DJ Sneak (an accomplished DJ who needs to stop using Twitter) and German tech-house producer Robert Dietz, but more remarkable are the 13 locals who've been booked to support. Considering it's a two-room party at SoMa club The Factory, everyone should have time to flex.

Direct To Earth featuring Luke Hess and Natan H at F8, 10 p.m.-3 a.m. Friday, Mar. 4. $10-$20; feightsf.com.
Amongst the current crop of Detroit techno producers, Luke Hess stands out for one particular reason: his affinity for dub techno. Dub techno – a deep, fuzzy, warm, and enveloping techno sub-genre, pioneered in Germany – isn't a fashionable or trendy sound, but it is an enduring one. His dub techno flavor lends his productions a moody, spaced-out flavor that most of his Detroit contemporaries lack. He'll be bringing that sound to F8 alongside rising LA techno producer Natan H.

Intelligent Dance Party 005 featuring David Last, Leon Bison and more at The Basement, 9:30 p.m.-2 a.m. Friday, Mar. 4. $5; thebasementsf.com.
Here comes the return of Intelligent Dance Party – a little party dedicated to IDM, or "intelligent dance music," a.k.a. that particular kind of sharp-edged, cerebral dance music from the '90s that re-defined the notion of what electronic music could be (and, later, served as the launchpad for the second half of Radiohead's career). David Last, a talented producer and recent transplant from Denver, will be DJing alongside live sets from Leon Bison, Maggey Pain, and more.

Monarch presents Tom Trago and Job Jobse at Monarch, 9:30 p.m.-3 a.m. Saturday, Mar. 5. $10-$20; monarchsf.com.
Hark! The Dutchmen are coming! Here are two renowned selectors from the Netherlands with very different career arcs. Tom Trago is a musical chameleon, whose career took off with a series of funky deep- and disco-house 12-inches on legendary label Rush Hour. Job Jobse, meanwhile, is a DJ through-and-through, who made a name for himself as a resident at former Amsterdam club Trouw. Both have wildly different backgrounds, but similar kitchen-sink approaches, and are versatile (and excellent) DJs.

RECORD LABEL SPOTLIGHT: THE HELEN SCARSDALE AGENCY

It's 2016, and it's easy to forget that music is more than a business or that a world exists beyond Kanye West's Twitter feed. Caring about Soundcloud followers and Facebook likes or which of-the-moment band is making its way through the procession of hype officiated by editorial outlets are viable pitfalls. In other words, it's easy to forget that music, at its most elemental and most exciting, is about an artist sharing an unheard, untold world with a willing listener.

To remind yourself of this fact, it helps to climb outside of your comfort zone. Enter The Helen Scarsdale Agency, a San Francisco-based record label you've probably never heard of. And that's okay — the label is quiet, having released only 36 works across 13 years of operation — and deliberate, focusing on a very specific shade of warm, enveloping drone music, not exactly a recipe for commercial success. But its sound, aesthetic, and visual language are carefully honed, and this is very much by design, says Jim Haynes, the label's progenitor.

"I've worked in the music industry since the '90s in a number of guises, seeing artists get dicked around and getting stuck with bad graphic design on otherwise great pieces of music. [With Helen Scarsdale Agency,] I wasn't trying to do anything particularly special — just be fair and honest with the artists while delivering what I hoped would be a beautiful piece of design to go along with the music at hand," Haynes tells me, encapsulating the Scarsdale mission statement. (Haynes, for the record, is an accomplished graphic and sound artist himself who aptly sums up his own work with the following statement: "I rust things.")

The music at hand comes from Haynes himself and numerous other artists around the world, including Oregon's irr. app. (ext.), Iceland's Stilluppsteypa, San Francisco's Loren Chasse, and Russia's Radioson. Roughly speaking, all of the Scarsdale material can be categorized as "drone," involving long-form, little-changing interplay of tones and atmospheres, with few (if any) rhythmic elements involved. But the affinity amongst Scarsdale's artists runs deeper: "I very much like the ambiguity and slipperiness that exists in [Scarsdale's back catalog], glancing back at it historically," explains Haynes. "I would say there is an uneasiness, a disquiet, an uncanniness, which may be traced through Helen Scarsdale's catalog."

While this may seem intimidating, it's really not. It's just an entirely different musical language than many listeners are accustomed to. It requires patience and deliberation, two approaches not especially valued in today's music world (or the world in general, perhaps). Adventurous listeners will find great treasures in the Agency's back catalog, from the inviting psychedelic overtones of BJ Nilsen and Stilluppsteypa's *Big Shadow Montana* to the haunting autumnal dirge of irr. app. (ext.)'s *Ozeanische Gefühle*, and beyond.

And who is Helen Scarsdale? "I can't discuss that in print," Haynes says, grinning. "Ask me in person." A little mystery never hurt anyone.

MUSIC LISTINGS

Club listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To change an existing listing or to have a listing added, email (Calendar@sfweekly.com), fax (777-1839), or mail (835 Market St., Suite 550, S.F.,CA 94103). Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs – searchable by keyword, date, and genre – are available online.

THURSDAY 3

ROCK

The Chapel: 777 Valencia, San Francisco, 415-551-5157. Scary Little Friends, Record release party w/ Midnight North, The Coffis Brothers & The Mountain Men., 8:30 p.m., $15.

Johnny Foley's Irish House: 243 O'Farrell St., San Francisco, 415-954-0777. Sweet Talk, Thu., March 3, 10 p.m.; Thu., March 10, 10 p.m.; Thu., March 24, 10 p.m.; Sun., March 27, 10 p.m.; Thu., March 31, 10 p.m.

Neck of the Woods: 406 Clement, San Francisco, 415-387-6343. I AM STRIKES, Diamond Heights, Rex Ruit, w/ Diamond Heights, Rex Ruit, 8 p.m., $7-$10, www.neckofthewoodssf.com/event/1106871-i-am-strikes-san-francisco/.

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco, 415-441-2922. "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., $5-$7.

Beaux: 2344 Market, San Francisco, 415-863-4027. "My So-Called Night," '90s dance party with VJs Jorge Terez & Becky Knox, 9 p.m., free.

The Cafe: 2369 Market, San Francisco, 415-621-4434. "Xcess Thursdays," w/ resident DJs Krazy, Becky Knox, and Frisko Eddy, 9 p.m., free.

Cat Club: 1190 Folsom, San Francisco, 415-703-8964. "Class of '84," w/ DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., $8 ($6 before 9:30 p.m.), www.facebook.com/pages/Thursday-nights-at-Cat-Club/191272240888168.

The Cellar: 685 Sutter, San Francisco, 415-441-5678. "XO," 10 p.m., $5, facebook.com/PartyXO.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Trend Thursdays," 10 p.m., $10.

Mezzanine: 444 Jessie, San Francisco, 415-625-8880. Alison Wonderland, w/ Golden Features, 9 p.m., $20.

Pop's Bar: 2800 24th St., San Francisco, 415-872-5160. BFF.fm, w/ Drew Smith. Rotating

CONCERTS

THURSDAY, MARCH 3

Charlie Puth: W/ Phoebe Ryan, Sophie Beem, 7:30 p.m., $25. The Regency Ballroom, 1300 Van Ness Avenue, San Francisco, 415-673-5716.

Lower Dens: 8 p.m., $20. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

Lucius: W/ Clara Nova, 8 p.m., $25-$30. Great American Music Hall, 859 O'Farrell, San Francisco, 415-885-0750.

Papadosio: W/ Bluetech, 7 p.m., $20. The Fillmore, 1805 Geary, San Francisco, 415-346-6000.

FRIDAY, MARCH 4

Dead Kennedys: W/ Reagan Youth, VKTMS, 9 p.m., $25. The Fillmore, 1805 Geary, San Francisco, 415-346-6000.

Neurosis: 8 p.m., $35-$40. The Regency Ballroom, 1300 Van Ness Avenue, San Francisco, 415-673-5716.

Ron Pope: W/ Jonathan Tyler, Truett, 9 p.m., $16-$18. Great American Music Hall, 859 O'Farrell, San Francisco, 415-885-0750.

SATURDAY, MARCH 5

Baths: W/ M. Geddes Gengras, Brogan Bentley, 9 p.m., $20. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

Glactic Ft. Cyril Neville: W/ Erica Falls, plus BoomBox, The Record Company, 8 p.m., $35. The Masonic, 1111 California, San Francisco, 877-598-8497.

Neurosis: 8 p.m., $35-$40. The Regency Ballroom, 1300 Van Ness Avenue, San Francisco, 415-673-5716.

Run River North: W/ The Wild Reeds, 9 p.m., $16. Great American Music Hall, 859 O'Farrell, San Francisco, 415-885-0750.

St. Lucia: W/ Grace Mitchell, 9 p.m., $22.50. The Fillmore, 1805 Geary, San Francisco, 415-346-6000.

SUNDAY, MARCH 6

Neurosis: 8 p.m., $35-$40. The Regency Ballroom, 1300 Van Ness Avenue, San Francisco, 415-673-5716.

St. Lucia: W/ Grace Mitchell, 8 p.m., $25. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

MONDAY, MARCH 7

Animal Collective: W/ RATKING, 8 p.m., $35. Fox Theater - Oakland, 1807 Telegraph, Oakland, 510-548-3010.

Cannibal Corpse: W/ Obituary, Cryptopsy, Abysmal Dawn, 7:30 p.m., $25. The Fillmore, 1805 Geary, San Francisco, 415-346-6000.

Wolf Eyes: W/ Timmy's Organism, Video, The World, 8 p.m., $12-$14. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

TUESDAY, MARCH 8

Eleanor Friedberger: W/ icewater, China, 8 p.m., $15. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

Pusha T: W/ Lil Bibby, G Herbo, 8 p.m., $35-$99. The Regency Ballroom, 1300 Van Ness Avenue, San Francisco, 415-673-5716.

WEDNESDAY, MARCH 9

Kaleo: W/ firekid, 8 p.m., $15. The Independent, 628 Divisadero, San Francisco, 415-771-1420.

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Q Bar: 456 Castro, San Francisco, 415-864-2877. "#Homo," 9 p.m., free.

Raven: 1151 Folsom, San Francisco, 415-431-1151. "1999," w/ DJ Mark Andrus., 9 p.m., Free, facebook.com/1999sf.

Temple: 540 Howard, San Francisco, 415-978-9942. "Next Level Thursdays," 10 p.m., free with RSVP.

Underground SF: 424 Haight, San Francisco, 415-864-7386. "Bubble," 10 p.m., free, facebook.com/LowerHaightbubble.

HIP-HOP

John Colins: 138 Minna, San Francisco, 415-512-7493. "Groove Theory," w/ DJ Natural & Lando1, 10 p.m., free.

Skylark Bar: 3089 16th St., San Francisco, 415-621-9294. "Peaches," w/ Lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free, facebook.com/peachesladydjcrew.

ACOUSTIC

Bazaar Cafe: 5927 California, San Francisco, 415-831-5620. Acoustic Open Mic with Josh Beemish, 7 p.m., free.

The Chieftain: 198 Fifth St., San Francisco, 415-615-0916. cRossRhodes, 8 p.m.

Hotel Utah: 500 Fourth St., San Francisco, 415-546-6300. Songwriters in the Round with Heather Combs, first Thursday of every month, 8 p.m., $8.

Musicians Union Local 6: 116 Ninth St., San Francisco, 415-575-0777. San Francisco Singer-Songwriters' Workshop, hosted by Robin Yukiko, first Thursday of every month, 6:30 p.m., $25 (free for AFM members), meetup.com/singersongwritersworkshop.

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. The Shannon Céilí Band, first Thursday of every month, 9 p.m., free.

Revolution Cafe: 3248 22nd St., San Francisco, 415-642-0474. Honey of the Heart (Justin Ancheta & Maren Metke), first Thursday of every month, 8 p.m.

JAZZ

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Kamikaze Butterfly, 7 p.m.

Cigar Bar & Grill: 850 Montgomery, San Francisco, 415-398-0850. Free Live Jazz Music, Join us every Wednesday & Thursday evening for a free Jazz show by local Bay Area musicians. Shows start at 8pm. Enjoy great food, drinks & Jazz., Wednesdays, Thursdays, 8-11 p.m. Continues through June 1, Free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Eugene Pliner Quartet with Tod Dickow, first and third Thursday of every month, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco, 415-931-3600. Steve Lucky & The Rhumba Bums, 7:30 p.m.

The Royal Cuckoo: 3202 Mission, San Francisco, 415-550-8667. Charlie Siebert & Chris Siebert, 7:30 p.m., free.

Savanna Jazz Club: 2937 Mission, San Francisco, 415-285-3369. Savanna Jazz Jam with Eric Tillman, 7 p.m., $5.

Zingari: 501 Post, San Francisco, 415-885-8850. Barbara Ochoa, 7:30 p.m., free.

INTERNATIONAL

Pachamama Restaurant: 1630 Powell, San Francisco, 415-646-0018. Flamenco Fusion World Music Cafe, 8 p.m.

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. Latin Breeze, 8:30 p.m.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Mitch Woods & His Rocket 88's, 7:30 & 9:30 p.m., $20.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Christopher Ford, first Thursday of every month, 4 p.m.; Eugene Huggins, first Thursday of every month, 9:30 p.m.

COUNTRY

Space 550: 550 Barneveld, San Francisco, 415-550-8286. Sundance Saloon, Gay-friendly country dancing, Thursdays, 6:30 p.m.; Sundays, 5 p.m., $5, sundancesaloon.org.

EXPERIMENTAL

The Luggage Store: 1007 Market, San Francisco, 415-255-5971. LSG New Music Series, 8 p.m., $6-$15 sliding scale, outsound.org.

ROCKABILLY

Tupelo: 1337 Green, San Francisco, 415-981-9177. Whisky Pills Fiasco, first Thursday of every month, 9 p.m.

FRIDAY 4

The Windish Agency

Electronic, Pop

ANIMAL COLLECTIVE

with RATKING, 8 p.m., Monday, March 7, at The Fox Theater. $35; thefoxoakland.com.

In terms of unimportant moments that signify the end of the world, few things compare to the night when a friend who promised to drive me up from Santa Cruz to see Animal Collective in Oakland flaked. The band was touring behind *Merriweather Post Pavilion*, a breakout album from a band that is — somehow — always breaking out, with a sound that lives somewhere in a kaleidoscopic middle ground of psych-pop synthesizers and Beach Boys harmonies. I missed the show, but that album was a touchstone of my college years. With *Painting With*, Animal Collective's latest record, the band has channeled its voracious mania into the musical equivalent of Andy Warhol or Dadaism, which is just as insane as it sounds. The beats are simpler, the textures less chaotic, but 10 albums in, the trio of Panda Bear, Avey Tare, and Geologist — erstwhile member Deakin did not participate this time around — continue to create new breeds of their abstract, danceable art pop. Just make sure you have your transportation in order. ***Zack Ruskin***

ROCK

The Chapel: 777 Valencia, San Francisco, 415-551-5157. Emmy The Great, w/ Gracie and Rachel, 9 p.m., $15.

Johnny Foley's Irish House: 243 O'Farrell St., San Francisco, 415-954-0777. The Back Pages, Fri., March 4, 10 p.m.; Sat., March 19, 10 p.m.

DANCE

1015 Folsom: 1015 Folsom, San Francisco, 415-991-1015. Tycho Sunset DJ Set, w/ Nitemoves, Dusty Brown, 10 p.m., $20-$25.

Beaux: 2344 Market, San Francisco, 415-863-4027. "Manimal," 9 p.m., free before 10 p.m.

The Cafe: 2369 Market, San Francisco, 415-621-4434. "Boy Bar," 9 p.m., $5, guspresents.com.

Cat Club: 1190 Folsom, San Francisco, 415-703-8964. "Strangelove," New Wave, industrial, goth, and gloomy '80s with DJ Tomas Diablo, first Friday of every month, 9:30 p.m., $8 ($5 before 10 p.m.), strangelovesf.com.

The Cellar: 685 Sutter, San Francisco, 415-441-5678. "F.T.S.: For the Story," 10 p.m.

Columbus Cafe: 562 Green, San Francisco, 415-274-2599. SOUL TIME! Funky Soul First Fridays, DJ's spinning 1960's & 70's FUNK, SOUL, CROSSOVER, NORTHERN SOUL, DISCO all on original vinyl 45 records. Come get your boogie on, on the dance floor!, at this exclusive underground rare soul party. Come experience a great landing spot for North Beach First Fridays Art Walk. DJ Rodrigo Scandroglio (Silver & Black Soul Club - Oakland), DJ Victoria (Soul Time! - San Francisco)., first Friday of every month, 8:30 p.m.-1 a.m., Free, 415-274-2599, www.facebook.com/BayCitySoul.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Flight Fridays," 10 p.m., $20.

Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. "Dirty Rotten Dance Party," w/ Kap10 Harris, Shane King, guests, first Friday of every month, 9 p.m., $5.

Oasis: 298 11th St., San Francisco, 415-985-4442. "Polyglamorous," first Friday of every month, 10 p.m., $7-$10.

Origin: 1538 Fillmore, San Francisco, 415-825-0338. "OMGF," 9:30 p.m.

Raven: 1151 Folsom, San Francisco, 415-431-1151. "Club Raven," Every Friday with DJ Mark Andrus. Free before 11pm., 9 p.m.-2 a.m., $10, 415-431-1151, info@ravenbarsf.com, www.ravenbarsf.com/.

S.F. Eagle: 398 12th St., San Francisco, 415-626-0880. "Vittles," w/ DJ Bulldog Mike, first Friday of every month, 8 p.m.

Slate Bar: 2925 16th St., San Francisco, 415-558-8521. "Soul Funky," w/ resident DJ Kevin Garcia, first Friday of every month, 7-10 p.m., free, facebook.com/soulfunkysf.

Temple: 540 Howard, San Francisco, 415-978-9942. "Future Factory," 10 p.m., $10-$15.

HIP-HOP

Elbo Room: 647 Valencia, San Francisco, 415-552-7788. "Basstown," w/ DJ Special Lord B, first Friday of every month, 10 p.m., $5.

John Colins: 138 Minna, San Francisco, 415-512-7493. "Elevate," w/ DJ Zita, first Friday of every month, 10 p.m., free before 11 p.m.

ACOUSTIC

The Chieftain: 198 Fifth St., San Francisco, 415-615-0916. Ivor Collins, 8 p.m.

The Sports Basement: 610 Old Mason, San Francisco, 415-437-0100. "Breakfast with Enzo," w/ Enzo Garcia, 10 a.m., $7, www.enzogarcia.com.

JAZZ

Atlas Cafe: 3049 20th St., San Francisco, 415-648-1047. The Emergency Ensemble, first Friday of every month, 7:30 p.m., free.

Bird & Beckett: 653 Chenery, San Francisco, 415-586-3733. Don Prell's SeaBop Ensemble, first Friday of every month, 5:30 p.m., $10 suggested donation per adult.

Cliff House: 1090 Point Lobos, San Francisco, 415-386-3330. John Kalleen Group, first Friday of every month, 7 p.m.

Club Deluxe: 1511 Haight, San Francisco, 415-552-6949. Lavay Smith & Her Skillet Lickin' Soultet, first Friday of every month, 10 p.m.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Charles Unger Experience, 7:30 p.m., free.

The Rite Spot Cafe: 2099 Folsom, San Francisco, 415-552-6066. Conscious Contact, first Friday of every month, 9 p.m., free.

The Royale: 800 Post, San Francisco, 415-441-4099. Wrapped in Plastic, first Friday of every month, 9 p.m., free.

Top of the Mark: One Nob Hill, 999 California, San Francisco, 415-616-6916. Black Market Jazz Orchestra, 9 p.m., $10.

Zingari: 501 Post, San Francisco, 415-885-8850. Joyce Grant, 8 p.m., free.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Paris-Dakar African Mix Coupe Decale," 10 p.m., $5.

Space 550: 550 Barneveld, San Francisco, 415-550-8286. "Dance Fridays," weekly salsa & bachata party, 7:30 p.m., facebook.com/DanceSalsaOnFriday.

BLUES

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415-292-2583. Sugaray Rayford, 7:30 & 10 p.m., $24.

LEVYstudio: 19 Heron, San Francisco, 415-701-1300. Friday Night Blues, weekly blues dance lessons and DJ party, 8 p.m., $11-$15, sundownblues.com/friday-night-blues.html.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Lisa Kindred, first Friday of every month, 4 p.m.; Lonnie's Eggs, first Friday of every month, 9:30 p.m.

Tupelo: 1337 Green, San Francisco, 415-981-9177. Jinx Jones & The KingTones, first Friday of every month, 9 p.m.

CABARET

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Hemlock Tavern: 1131 Polk, San Francisco, 415-923-0923. Jealousy, Album release w/ V.E.X, Carletta Sue Kay, M.O.M, 9 p.m.-midnight, $7.

EXPERIMENTAL

Audium: 1616 Bush, San Francisco, 415-771-1616. Audium 9, 8:30 p.m., $20.

FUNK

Amnesia: 853 Valencia, San Francisco, 415-970-0012. Swoop Unit, first Friday of every month, 6 p.m., $3-$5.

Slim's: 333 11th St., San Francisco, 415-255-0333. Yo Mama's Big Fat Booty Band, w/ The Sextones, 9 p.m., $15.

SOUL

Edinburgh Castle: 950 Geary, San Francisco, 415-885-4074. "Take a Trip: Old Music for Dance People," w/ DJ John Diaz, 10 p.m., free, facebook.com/takeatripeveryfriday.

The Knockout: 3223 Mission, San Francisco, 415-550-6994. "Oldies Night," w/ DJs Primo, Daniel, Lost Cat, friends, first Friday of every month, 10 p.m., $5, www.facebook.com/groups/39432821853.

SATURDAY 5

ROCK

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The Chapel: 777 Valencia, San Francisco, 415-551-5157. Penny and Sparrow, w/ The Whistles & The Bells, 9 p.m., $16-$18.

Johnny Foley's Irish House: 243 O'Farrell St., San Francisco, 415-954-0777. The Hot Rods, 10 p.m.

DANCE

1015 Folsom: 1015 Folsom, San Francisco, 415-991-1015. Tycho Sunrise DJ Set, w/ Few Nolder, Christopher Willits, 10 p.m., $20-$25.

Cat Club: 1190 Folsom, San Francisco, 415-703-8964. "Leisure," w/ DJs Aaron & Omar, first Saturday of every month, 10 p.m., $8,

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www.popscene-sf.com.

DNA Lounge: 375 11th St., San Francisco, 415-626-1409. "Bootie S.F.," 9 p.m., $10-$20, bootiesf.com.

El Rio: 3158 Mission, San Francisco, 415-282-3325. "Hard French," w/ DJs Carnita & Brown Amy, first Saturday of every month, 2 p.m., $7, hardfrench.com.

The Empire Room: 555 Golden Gate, San Francisco. "Empire Ballroom," 9 p.m., $20 before 11 p.m., empireballroomsf.com.

The EndUp: 401 Sixth St., San Francisco, 415-646-0999. "Ibiza Day Club," 2 p.m., ibizadayclub.com; "Rel8," first Saturday of every month, 10 p.m.

Holy Cow: 1535 Folsom, San Francisco, 415-621-6087. Jet Set Saturday w/ DJ Playboi & DJ K-Mac, 10 p.m.-2 a.m., Free before 11pm w/ RSVP, 415-493-8368, wannabevip@gmail.com, www.innevents.com.

Lookout: 3600 16th St., San Francisco, 415-703-9751. "Bounce!," 9 p.m., $3.

Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. "The Prince & Michael Experience," w/ DJ Dave Paul, first Saturday of every month, 9 p.m., $5, www.bombhiphop.com/PvsM.html.

S.F. Eagle: 398 12th St., San Francisco, 415-626-0880. "Spitroast," first Saturday of every month, 9 p.m.

The Stud: 399 Ninth St., San Francisco, 415-863-6623. "Go Bang!," w/ DJs Sergio Fedasz, Steve Fabus, Prince Wolf, and guests, first Saturday of every month, 9 p.m., $10 (free before 10 p.m.), gobangsf.com.

Underground SF: 424 Haight, San Francisco, 415-864-7386. "Push the Feeling," w/ residents Yr Skull & Kevin Meenan, first Saturday of every month, 9 p.m., facebook.com/pushthefeeling.

HIP-HOP

Balancoire: 2565 Mission, San Francisco, 415-920-0577. "Perfect Saturdays," w/ DJs Beat Thoz & MoMix, 10 p.m.

Edinburgh Castle: 950 Geary, San Francisco, 415-885-4074. "Candy Rain," first and third Saturday of every month, 10 p.m., $3.

John Colins: 138 Minna, San Francisco, 415-512-7493. "N.E.W.: Never Ending Weekend," w/ DJ Jerry Ross, first Saturday of every month, 10 p.m., free before 11 p.m.

Slate Bar: 2925 16th St., San Francisco, 415-558-8521. "Golden Era," w/ Ren the Vinyl Archaeologist, first Saturday of every month, 10 p.m., $5 (free before 11 p.m.), trueskool.com.

Slim's: 333 11th St., San Francisco, 415-255-0333. J. Stalin, w/ AKA Frank, Trill Youngins, Lil Yase, 9 p.m., $19-$23.

ACOUSTIC

The Windish Agency

Ambient, Electronic

TYCHO

10 p.m., Friday, March 4 and 10 p.m., Saturday, March 5 at 1015 Folsom. Sold out; 1015.com.

I discovered Tycho (Scott Hansen's ambient side-project) in 2011 while doing a Google search for "study music." Not one for classical, I was on the hunt for something monotonous and chill: tunes that could play in the background without stifling my creative process or distracting me from my work. The moment I heard "A Walk," the first track on Hansen's third album, *Dive*, I knew I'd found it. The track is roughly five soothing minutes of synthesizers, analog fuzz, subtle guitars, and delicate drumming. Hansen, who hails from San Francisco, is an artsy guy who has more than one side project. In addition to Tycho, he creates art and design work under the name ISO50 and he even started an online clothing line called Merchline. Given how productive he is, I'm willing to bet he listens to his own music while working. ***Jessie Schiewe***

Atlas Cafe: 3049 20th St., San Francisco, 415-648-1047. Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6 p.m., free.

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. "Americana Jukebox," first Saturday of every month, 9 p.m., $6-$10, shelbyashpresents.net.

JAZZ

Bird & Beckett: 653 Chenery, San Francisco, 415-586-3733. The Smith Dobson Quartet, first Saturday of every month, 7:30 p.m., $10.

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Kamikaze Butterfly, 7 p.m.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

Revolution Cafe: 3248 22nd St., San Francisco, 415-642-0474. West Side Jazz Club, 4:30 p.m.

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. Nora Maki, 6 p.m.; The Robert Stewart Experience, 9 p.m.

INTERNATIONAL

1015 Folsom: 1015 Folsom, San Francisco, 415-991-1015. "Pura," 9 p.m., $20, pura-club.com.

Balancoire: 2565 Mission, San Francisco, 415-920-0577. Tango Brunch, 11 a.m., $10 for tango lesson (free dance after 1 p.m.).

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Paris-Dakar African Mix Coupe Decale," 10 p.m., $5.

Caffe Trieste: 601 Vallejo, San Francisco, 415-392-6739. Caffe Trieste Saturday Concert, 2 p.m.

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10 p.m., $5-$10.

Space 550: 550 Barneveld, San Francisco, 415-550-8286. "Club Fuego," 8 p.m., facebook.com/pages/Club-Fuego-Space-550/216021538521870.

BLUES

Atlas Cafe: 3049 20th St., San Francisco, 415-648-1047. Blind Lemon Pledge, first Saturday of every month, 7 p.m., free.

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Sonny Rhodes, 7:30 & 10 p.m., $24.

Lou's Fish Shack: 300 Jefferson, San Francisco, 415-771-5687. Willie G Live, Dinner, Show & Dance, Saturdays, 7-11 p.m. Starts March 5. Continues through April 1, See Venue, 415-771-5687, WillieGLive@willieg.com, lousfishshacksf.com/; Willie G, 8 p.m.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. The Jukes, first Saturday of every month, 4 p.m.; Daniel Castro, first Saturday of every month, 9:30 p.m.

EXPERIMENTAL

Audium: 1616 Bush, San Francisco, 415-771-1616. Audium 9, 8:30 p.m., $20.

SOUL

Elbo Room: 647 Valencia, San Francisco, 415-552-7788. "Saturday Night Soul Party," w/ DJs Lucky, Phengren Oswald, and Paul Paul, first Saturday of every month, 10 p.m., $10 ($5 in formal attire).

SUNDAY 6

ROCK

Johnny Foley's Irish House: 243 O'Farrell St., San Francisco, 415-954-0777. Terry Savastano, Sun., March 6, 10 p.m.; Wed., March 16, 10 p.m.; Sun., March 20, 10 p.m.; Wed., March 30, 10 p.m.

DANCE

Beaux: 2344 Market, San Francisco, 415-863-4027. "Big Top," 9 p.m., free.

The Cellar: 685 Sutter, San Francisco, 415-441-5678. "Replay Sundays," 9 p.m., free.

The Edge: 4149 18th St., San Francisco, 415-863-4027. "Kick It!: '80s at 8," w/ DJ MC2, 8 p.m.

Elbo Room: 647 Valencia, San Francisco, 415-552-7788. "Dub Mission," Sunday night excursions into the echo-drenched outer realms of dub with resident DJ Sep and guests, 9 p.m., $6 (free before 9:30 p.m.), dubmissionsf.com.

The EndUp: 401 Sixth St., San Francisco, 415-646-0999. "Sundaze," 1 p.m., free before 3 p.m; "BoomBox," first Sunday of every month, 8 p.m.

F8: 1192 Folsom, San Francisco, 415-857-1192. "Stamina," w/ DJs Lukeino, Jamal, and guests, 10 p.m., free, staminasundays.com.

The Knockout: 3223 Mission, San Francisco, 415-550-6994. "Sweater Funk," 10 p.m., free, facebook.com/sweaterfunk.

Lookout: 3600 16th St., San Francisco, 415-703-9751. "Jock," Sundays, 3-8 p.m., $2.

MatrixFillmore: 3138 Fillmore, San Francisco, 415-563-4180. "Bounce," 10 p.m., facebook.com/BounceSundays.

Q Bar: 456 Castro, San Francisco, 415-864-2877. "Gigante," 8 p.m., free.

S.F. Eagle: 398 12th St., San Francisco, 415-626-0880. "Time Machine," w/ DJ Rotten Robbie, first Sunday of every month, 6 p.m., $5 after 7 p.m.

HIP-HOP

Boom Boom Room: 1601 Fillmore, San Francisco, 415-673-8000. "Return of the Cypher," 9:30 p.m., free.

Double Dutch: 3192 16th St., San Francisco, 415-503-1670. "Select Sundays," w/ DJs Landol & Natural, 10 p.m.

El Rio: 3158 Mission, San Francisco, 415-282-3325. "Swagger Like Us," w/ resident DJs dav0 & boy_friend, first Sunday of every month, 2 p.m., swaggersf.com.

ACOUSTIC

The Chieftain: 198 Fifth St., San Francisco, 415-615-0916. Traditional Irish Session, 6 p.m.

The Lucky Horseshoe: 453 Cortland, San Francisco. Bernal Mountain Bluegrass Jam, 4 p.m., free.

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. Seisiún, 9 p.m.

JAZZ

Amnesia: 853 Valencia, San Francisco, 415-970-0012. The Hot Baked Goods, first Sunday of every month, 6 p.m., free; Kally Price Old Blues & Jazz Band, first Sunday of every month, 9 p.m., $7-$10.

Doc's Lab: 124 Columbus, San Francisco, 415-649-6191. Electric Squeezebox Orchestra, 6 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. Sunday Sessions, 10 p.m., free.

The Royal Cuckoo: 3202 Mission, San Francisco, 415-550-8667. Lavay Smith & Chris Siebert, 7:30 p.m., free.

Savanna Jazz Club: 2937 Mission, San Francisco, 415-285-3369. Savanna Jazz Jam with Eric Tillman, Danny Castro, and Nick Fishman, 7 p.m., $5.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Brazil & Beyond," 7 p.m., free.

Pop's Bar: 2800 24th St., San Francisco, 415-872-5160. "Spill the Wine," w/ DJs Vinnie Esparza, Guillermo, and Slopoke, first Sunday of every month, 5 p.m., free, www.popssf.com/.

Revolution Cafe: 3248 22nd St., San Francisco, 415-642-0474. The Balkan Evening, 8:30 p.m.

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GALANTIS

9 p.m., Friday, March 4, at The Warfield. $30-$45; thewarfieldtheatre.com.

Before Christian Karlsson and Linus Eklöw formed the electronic duo Galantis, they played in a number of different musical acts (and still do). Karlsson is one-third of the Swedish indie pop band Miike Snow, as well as one-half of the songwriting duo Bloodshy and Avant, whereas Eklöw performs as the DJ Style of Eye. The pair met in 2009, after Karlsson reached out to Eklöw asking him to remix Miike Snow's first single "Animal." It would be another three years until they formed Galantis, which is already off to a strong start. Their debut album, Pharmacy, reached No. 1 on the *Billboard* Dance album chart and their single, "Runaway (U and I) earned two Grammy nominations. If you're looking for a lively Friday night, Galantis is a sure bet. ***Jessie Schiewe***

San Francisco, 415-974-0905. The Flamenco Room, 7:30 & 8:30 p.m.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Lloyd Gregory, 7 & 9 p.m., $20.

Club Deluxe: 1511 Haight, San Francisco, 415-552-6949. The Luxomatics, 6 p.m., free, facebook.com/TheLuxomatics.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Blues Power, 4 p.m.; P.A. Slim, first Sunday of every month, 9:30 p.m.

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. Bohemian Knuckleboogie, 8:30 p.m., free.

Swig: 571 Geary, San Francisco, 415-931-7292. Sunday Blues Jam with Ed Ivey, 9 p.m., free, facebook.com/swigjam.

COUNTRY

The Riptide: 3639 Taraval, San Francisco, 415-759-7263. Hillbilly Hootenanny West Side Revue, first Sunday of every month, 7:30 p.m., free, https://www.facebook.com/pages/The-Hootenanny-West-Side-Revue-First-Sundays/341248372565054.

Space 550: 550 Barneveld, San Francisco, 415-550-8286. Sundance Saloon, Gay-friendly country dancing, Thursdays, 6:30 p.m.; Sundays, 5 p.m., $5, sundancesaloon.org.

FUNK

The Chapel: 777 Valencia, San Francisco, 415-551-5157. Katdelic Acoustic, w/ Marisa Martinez, 8-11 p.m., Free.

MONDAY 7

ROCK

Johnny Foley's Irish House: 243 O'Farrell St., San Francisco, 415-954-0777. Damir, 10 p.m.

DANCE

Beaux: 2344 Market, San Francisco, 415-863-4027. "Opulence," 9 p.m., free.

DNA Lounge: 375 11th St., San Francisco, 415-626-1409. "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., $3-$5, www.deathguild.com.

Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8 p.m., free, www.motownonmondays.com.

Monarch: 101 Sixth St., San Francisco, 415-284-9774. Manic Mondays, w/ Vinroc, DKTRUKT, and Mei-Lwun, 6 p.m. continues through May 23, Free before 11pm.

Oasis: 298 11th St., San Francisco, 415-985-4442. "Beat It!: An '80s Night," 8 p.m., free.

Underground SF: 424 Haight, San Francisco, 415-864-7386. "Sissy Bar," w/ resident DJs Bubbles & Christina, first and third Monday of every month, 9 p.m., free, facebook.com/SissyBarSF.

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HIP-HOP

Rickshaw Stop: 155 Fell, San Francisco, 415-861-2011. LE1F, w/ Junglepussy, Saturn Rising, 7:30 p.m., $18-$20.

ACOUSTIC

Amnesia: 853 Valencia, San Francisco, 415-970-0012. The Alabama Bowties, first Monday of every month, 9 p.m., free.

Fiddler's Green: 1333 Columbus, San Francisco, 415-441-9758. Terry Savastano, 9:30 p.m., free/donation, www.terrysavastano.com.

Hotel Utah: 500 Fourth St., San Francisco, 415-546-6300. Open Mic with Brendan Getzell, 8 p.m., free.

Osteria: 3277 Sacramento, San Francisco, 415-771-5030. "Acoustic Bistro," 7 p.m., free, www.kcturnerpresents.com.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Peter Lindman, 4 p.m.

JAZZ

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Terry Disley's Rocking Jazz Trio, 6 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Eugene Pliner Quartet with Tod Dickow, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco, 415-931-3600. Le Jazz Hot, 7 p.m., free.

Sheba Piano Lounge: 1419 Fillmore, San Francisco, 415-440-7414. City Jazz Instrumental Jam Session, 8 p.m.

INTERNATIONAL

Neck of the Woods: 406 Clement, San Francisco, 415-387-6343. SalsaCrazy Dance Night, w/ lessons by Evan Margolin, 7 p.m., $60/four weeks, www.dancesf.com.

REGGAE

Skylark Bar: 3089 16th St., San Francisco, 415-621-9294. "Skylarking," w/ I&I Vibration, 10 p.m., free, facebook.com/ivibesound.

BLUES

Balancoire: 2565 Mission, San Francisco, 415-920-0577. "Bad to the Bone," blues night with Tom Mounsey & guests, Mondays, 7-10 p.m., free.

Elite Cafe: 2049 Fillmore, San Francisco, 415-673-5483. "Fried Chicken & Blues," 6 p.m.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. The Bachelors, 9:30 p.m.

TUESDAY 8

ROCK

The Chapel: 777 Valencia, San Francisco, 415-551-5157. Waxahatchee, w/ Briana Marela, 9 p.m., $16-$18.

DANCE

Aunt Charlie's Lounge: 133 Turk, San Francisco, 415-441-2922. "High Fantasy," w/ DJ Myles Cooper, drag performances, more, 10 p.m., $5, facebook.com/highfantasy.

Beaux: 2344 Market, San Francisco, 415-863-4027. "Cock Shot," 9 p.m., free.

DNA Lounge: 375 11th St., San Francisco, 415-626-1409. "Sequence," 18+ dance party, 9 p.m., $7-$10, sequence-sf.com.

Harlot: 46 Minna, San Francisco, 415-777-1077. "Tutu Tuesday," w/ resident DJ Atish, second Tuesday of every month, 9 p.m., $10 ($2 in a tutu before 11 p.m.), facebook.com/pages/Tutu-Tuesday/110253389062224.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Startup Tuesdays," 10 p.m., free with RSVP.

Monarch: 101 Sixth St., San Francisco, 415-284-9774. "Soundpieces," 10 p.m., facebook.com/soundpieces.

Q Bar: 456 Castro, San Francisco, 415-864-2877. "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., free before 10 p.m., facebook.com/switch.sf.

Swig: 571 Geary, San Francisco, 415-931-7292. "BoomSwing Tuesdays," w/ DJ Tyler Ryan, 9 p.m., free, mixcloud.com/DJTR.

Underground SF: 424 Haight, San Francisco, 415-864-7386. "Shelter," 10 p.m., free, www.facebook.com/shelter.sf.

HIP-HOP

Raven: 1151 Folsom, San Francisco, 415-431-1151. "Phat Tuesday," w/ DJs Scotty Fox & Clinton Lee, 8 p.m., free.

ACOUSTIC

Madrone Art Bar: 500 Divisadero, San Francisco, 415-241-0202. The Crow Eaters, 7 p.m., free.

Plough & Stars: 116 Clement, San Francisco, 415-751-1122. Seisiún, 9 p.m.

The Rite Spot Cafe: 2099 Folsom, San Francisco, 415-552-6066. Craig Ventresco & Meredith Axelrod, second Tuesday of every month, 8:30 p.m., free.

JAZZ

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Terry Disley's Rocking Jazz Trio, 6 p.m., free.

Club Deluxe: 1511 Haight, San Francisco, 415-552-6949. Smith Dobson, 10 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Clifford Lamb, Mel Butts, and Friends, 7:30 p.m., free.

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931-3600. Lavay Smith & Her Red Hot Skillet Lickers, 7 p.m.

Revolution Cafe: 3248 22nd St., San Francisco, 415-642-0474. West Side Jazz Club, 4:30 p.m.

Verdi Club: 2424 Mariposa, San Francisco, 415-861-5048. "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., $12-$15, tuesdaynightjump.com.

Wine Kitchen: 507 Divisadero St., San Francisco, 415-525-3485. Hot Club Pacific, 7:30 p.m.

INTERNATIONAL

Balancoire: 2565 Mission, San Francisco, 415-920-0577. "Noche Tropical," Tuesdays, 7-10 p.m., free.

F8: 1192 Folsom, San Francisco, 415-857-1192. "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9 p.m., $5 (free before 9:30 p.m.), undergroundnomads.com.

Fort One Bar & Lounge: 2801 Leavenworth, San Francisco, 415-671-8081. "Echale Mas Salsa," 8 p.m., free ($10 with salsa lessons), playasf.com.

Pop's Bar: 2800 24th St., San Francisco, 415-872-5160. "Tropicana Tuesdays," w/ rotating DJs The Whooligan, El Kool Kyle, Mr. Lucky, J-Boogie, Ras Rican, and Stepwise, 9 p.m., facebook.com/TropicanaNight.

REGGAE

Milk Bar: 1840 Haight, San Francisco, 415-387-6455. "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10 p.m., $5, jahwarriorshelter.net.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Bay City Blues with Chris Cain, w/ special guests., 7:30 & 9:30 p.m., $20.

Johnny Foley's Irish House: 243 O'Farrell St., San Francisco, 415-954-0777. The Stan Erhart Band, 10 p.m.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. G.G. Amos Duo, 4 p.m.

Wine Kitchen: 507 Divisadero St., San Francisco, 415-525-3485. "Delta Blues Dinner Party," w/ Bill Phillippe, second and fourth Tuesday of every month, 7:30 p.m.

SOUL

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. "Slow Jams," w/ DJ Primo & friends, 9:30 p.m., free, (415) 647-2888.

WEDNESDAY 9

ROCK

Johnny Foley's Irish House: 243 O'Farrell St., San Francisco, 415-954-0777. Ivor Collins, Wed., March 9, 10 p.m.; Sun., March 13, 10 p.m.; Wed., March 23, 10 p.m.

DANCE

Beaux: 2344 Market, San Francisco, 415-863-4027. "Pussy Party," w/ Sasha, Ms. Jackson, and guests, 9 p.m., free, facebook.com/pssypartysf.

Cat Club: 1190 Folsom, San Francisco, 415-703-8964. "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30 p.m., $7-$10, facebook.com/bondageagogoSF.

City Nights: 715 Harrison, San Francisco, 415-339-8686. "EPR," 18+ dance party, 9 p.m., $10-$20, eprlife.com.

F8: 1192 Folsom, San Francisco, 415-857-1192. "Housepitality," 9 p.m., $5-$10, www.housepitalitysf.com.

Infusion Lounge: 124 Ellis, San Francisco, 415-421-8700. "Spotlight Wednesdays," 10 p.m., $10.

Lookout: 3600 16th St., San Francisco, 415-703-9751. "What?," 7 p.m., free.

OMG: 43 Sixth St., San Francisco, 415-896-6374. Stitch - Happy Hour, Nu-disco and deep house happy hour with DJ Peter Noble (Tight Pants) featuring special fashion related events, Wednesdays, 6-8 p.m., free, 415-896-6473, peterjnoble@gmail.com, clubomgsf.com.

Raven: 1151 Folsom, San Francisco, 415-431-1151. "Wayback Wednesday," w/ DJ Mark Andrus, 8 p.m., free.

Wish: 1539 Folsom, San Francisco, 415-278-9474. "EQ Wednesdays," 10 p.m., free.

HIP-HOP

John Colins: 138 Minna, San Francisco, 415-512-7493. "Mixtape Wednesdays," 10 p.m., $5.

ACOUSTIC

Revolution Cafe: 3248 22nd St., San Francisco, 415-642-0474. Americano Social Club, second Wednesday of every month, 9 p.m.

The Saloon: 1232 Grant, San Francisco, 415-989-7666. Zach Brough & Friends, 4 p.m.

JAZZ

Amnesia: 853 Valencia, San Francisco, 415-970-0012. Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7 p.m., free.

Balancoire: 2565 Mission, San Francisco, 415-920-0577. "Cat's Corner," 9 p.m., $10.

Burritt Room: 417 Stockton, San Francisco, 415-400-0555. Terry Disley's Rocking Jazz Trio, 6 p.m., free.

Cigar Bar & Grill: 850 Montgomery, San Francisco, 415-398-0850. Free Live Jazz Music, Join us every Wednesday & Thursday evening for a free Jazz show by local Bay Area musicians. Shows start at 8pm. Enjoy great food, drinks & Jazz., Wednesdays, Thursdays, 8-11 p.m. Continues through June 1, Free.

Club Deluxe: 1511 Haight, San Francisco, 415-552-6949. Patrick Wolff, 10 p.m., free.

Jazz Bistro at Les Joulins: 44 Ellis, San Francisco, 415-397-5397. Charles Unger Experience, 7:30 p.m., free.

Le Colonial: 20 Cosmo, San Francisco, 415-931-3600. The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7 p.m., free.

Savanna Jazz Club: 2937 Mission, San Francisco, 415-285-3369. Savanna Jazz Jam with Eric Tillman, 7 p.m., $5.

Top of the Mark: One Nob Hill, 999 California, San Francisco, 415-616-6916. Ricardo Scales, Wednesdays, 6:30-11:30 p.m., $5.

INTERNATIONAL

Bissap Baobab: 3372 19th St., San Francisco, 415-826-9287. "Baobab!," timba dance party with DJ WaltDigz, 10 p.m., $5.

The Cafe: 2369 Market, San Francisco, 415-621-4434. "Latin Lounge," Wednesdays, 5-10 p.m.

Fort One Bar & Lounge: 2801 Leavenworth, San Francisco, 415-671-8081. "Bachatalicious," 7 p.m., $5-$10, playasf.com.

Make-Out Room: 3225 22nd St., San Francisco, 415-647-2888. "Frigo-International Discotheque," w/ DJs 2shy-shy & Melt w/U, second Wednesday of every month, 9:30 p.m., free.

BLUES

Biscuits & Blues: 401 Mason, San Francisco, 415-292-2583. Bob Margolin, w/ Bob Corritore, 7:30 & 9:30 p.m., $20.

The Royal Cuckoo: 3202 Mission, San Francisco, 415-550-8667. Big Bones & Chris Siebert, Every other Wednesday, 7:30 p.m., free.

KARAOKE

The Chapel: 777 Valencia, San Francisco, 415-551-5157. Karaoke with KJ Paul, 9:30 p.m., free.

SOUL

Monarch: 101 Sixth St., San Francisco, 415-284-9774. "Smoked Out Soul," w/ Zebuel & guests, fourth and second Wednesday of every month, 9 p.m., facebook.com/smokedoutsoul.

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SAVAGE LOVE FOUR WORD LIMIT

by Dan Savage

Are you incapable of concision? Your answers are too long! You blather on, often rehashing the problem (unnecessary!) before giving four words (at most!) of (rarely!) useful advice. I've heard you say you have to edit letters down for space. Try this instead: Edit yourself! I want more of the letters—more from the people asking questions—and less of YOU.

Keep It Short, Savage, Expressed Sincerely

Feedback is always appreciated, KISSES.

I'm 30, happily married, with my husband since I was 17. First boyfriend, kiss, etc. I never had sex with anyone else. This never bothered me because I wasn't really into sex—but there have been big changes in the last year. I guess I am having a sexual awakening. My sex drive increased, and I've started reading erotica and fantasizing about getting kinky. I've also been having very strong urges to fuck someone else. As someone who always had strong values and opinions when it comes to sex and marriage and cheating, these feelings really confused me! So I found a safe and harmless outlet: Second Life. I created a hot avatar and have been role-playing, talking dirty, and banging people across the world for six months. I love it. I get to experience scenarios I fantasize about but would never do in real life. Before your readers start pulling the cheater card: I have talked about this with my husband, and I have his blessing. He knows I have an SL account and I'm having cybersex. Here's where it gets murky. Most of my SL friends haven't asked if I'm taken in RL, and I haven't told them that I am. I flirt as if I'm single, though, because I'm worried people will treat me differently if they know I'm married. I do not wish to meet or have RL sex with anyone I meet on SL, and I make that clear to everyone. I don't do photos/voice chat/Skype. But if someone asks me if I'm married in RL, I always tell the truth. I'm writing because I'm worried about this one guy. The cybersex is super hot, and he's sweet. He's my go-to guy, and I'm his go-to girl. He knows I have cybersex with other people in SL, and I have told him he is obviously allowed to have sex with others too. But I'm worried our SL relationship has become a bit more. He leaves me messages when I'm not online, telling me he misses me and "loves being with me," and I've said the same to him. I've also made it clear I have no intention of meeting anyone from SL in RL, ever. Regardless of my intentions, I'm worried that I'm crossing the line and being unfair to my husband. I'm also worried that I'm being unfair to my guy in SL, because I'm sure he must think I'm single, even though he has never asked. Am I crossing the line and at risk of hurting my husband/SL guy? Or am I just having some harmless fun that helps me satisfy this strange new itch that's driving me crazy?

Second Lifer And Spouse Haver

P.S. It's important to note that SL has not negatively impacted my RL sex life and, if anything, has made it better. It has also made me happier and less cranky at home.

You're doing nothing wrong, SLASH.

I am a kinkster. I have been since I can remember (I am now 21 years old), and I've never told anyone about my deep dark desires until the last year. During my time at university, I made good friends with a guy who I was able to open up to about my preferences, as he had similar desires. We created a beneficial arrangement. I suddenly no longer felt like I needed to suppress my "fucked up" masochistic needs and became extremely happy and more comfortable with them. I keep a journal, and naturally I wrote about this arrangement and a lot of the explicit details. Last summer, my mother read my entire journal and was horrified. After she read it, I received a very nasty text message from her about how our relationship was over, she couldn't believe what I had done, and she was no longer going to help pay for my postgraduate courses, etc. She was deeply disturbed to learn that some money she had given me for my 21st birthday was spent on a hotel room where I met up with my kinky friend. (It wasn't like we could meet in my family home!) I never wanted my mother to know about any of this, and I feel bad for how it upset her, but this was also a huge violation of my privacy. The only way to resolve the situation was for me to pretend that I deeply regretted everything, tell her I can see now how messed up those "weird" sex practices are, and say that I'm cured and will never engage in them again. Months have passed and I'm still angry with her for having read my diary. I feel sad about the lies I told and having to pretend—still—that I regret what I did. Because the truth is I've never felt more like myself than when I am doing BDSM. It's not my entire world, but it is an important part of who I am. How do you think I should take things from here? She'll never understand, so telling her isn't an option, but that means suppressing my deep upset at her as well.

Mother Unfairly Destroyed Daughter's Libido Entirely

Fuck mom; be you, MUDDLE.*

My husband and I met our "soul-mate parents" at our daughter's preschool a few years ago, i.e., that rare couple with a kid the same age and the same artistic interests and political values. Our kids instantly bonded and are now BFFs. They have sleepovers, go trick-or-treating together, sled together—little girl heaven. Early on, the guy called my husband and they had a hard-drinking lunch. The guy spilled his guts about a painful previous relationship. It was weird, but we wrote it off. Three years of normal interactions and a kid later, we're really good friends with the wife, while the guy stays in the background. I decided to start up a FetLife profile for fun—my husband and I are monogamish, and this is with his okay—and I find the guy's profile, which clearly states that his wife does not know he's on this site. What do I do? Pretend I never saw it? What if the wife finds out I knew? Do I tell him that I know? Most of all, I worry about the strain this would place on my daughter's friendship. Her heart would be broken.

Has Evidence Louse Parent Making Arrangements

Mind your own business, HELPMA.

* Shit, I really can't do this one in four words. Confront your fucking mother, MUDDLE, once you're out of grad school (priorities!), about the awful, shitty things she did to you: reading your journal; shaming you for your sexual interests and your private, consensual, respectful, and healthy sexual explorations; and her unforgivable acts of emotional and financial blackmail. And you should wave the results of this study under her nose when you confront her: livescience.com/34832-bdsm-healthy-psychology.html. It's just one of several studies showing that people who practice BDSM—not just fantasize about it but actually practice it—are psychologically healthier than vanilla people.

E-mail Dan Savage: mail@savagelove.net
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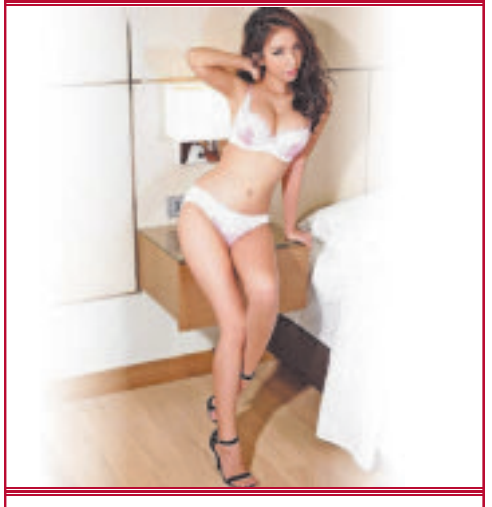

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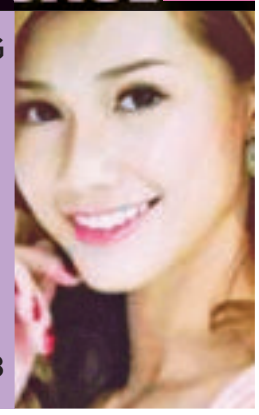

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